

TECHNICAL DEPT.

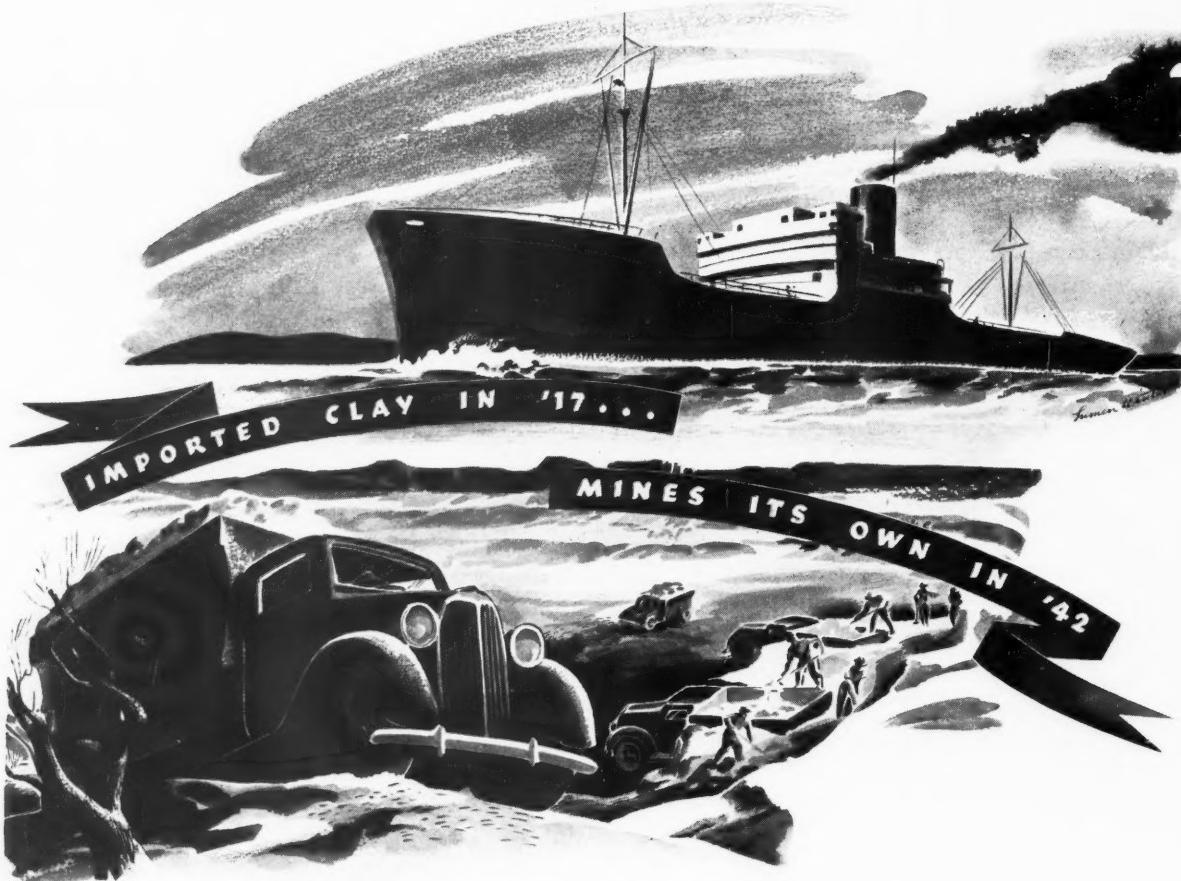


INLAND
PIONEER

APRIL, 1942

TR ✓ v109 Ap-S1942

CHAMPION *fools the* SUBMARINES



CHAMPION learned a hard lesson in the last war, being forced to charter its own ship, dodge the submarines, and pay big money to import clay needed to continue coating paper. Today Champion operates its own clay mines, controls great stands of domestic timber, and makes many of its chemicals. Champion has combined such foresight with unusual resources and long experience to become largely self contained. This mill thus assures Government and essential industry the greatest flow of paper possible under this wartime emergency.



THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . . HOUSTON, TEXAS

*Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Cardboards, Bonds, Envelopes
and Tablet Writing . . . Over 1,500,000 Pounds a Day*

DISTRICT SALES OFFICES

NEW YORK · CHICAGO · PHILADELPHIA · CLEVELAND · BOSTON · ST. LOUIS · CINCINNATI · ATLANTA

Tech



Imprinting Jobs Are Easier with Ludlow—

What could be simpler to handle, to lock up and to print than the newly-cast solid Ludlow slug units which are shown in this picture?

- Printing from all-slug composition, there are no loose spaces and quads to work up, and there is no danger of "pi" or letter transpositions when handling lines. Using Ludlow-set sluglines, there is scant possibility of errors appearing in imprint lines, for a line in slug form, once proofread and found correct, stays correct.
- The uniformity of shank-thickness of Ludlow slugs simplifies imprint changes and re-locking the form, since it eliminates the necessity of removing or adding spacing material.
- As with other Ludlow composition, there are many short cuts in setting imprints. Often the matrix assembly for recurring words is set aside, then just dropped into the stick when these words reappear. Identical lines in the copy are produced by recasting, and similar lines are simply corrected in the stick by changing a few matrices.
- Using the Ludlow Self-Quadding or Self-Centering Sticks still further reduces composition time, which is already astonishingly low, because of simplified hand-setting practice.

■ In addition to providing the most economical way for handling imprinting—which in itself often makes Ludlow equipment profitable—the Ludlow affords many other important advantages. It provides for limitless production of job and display composition all the way from "bread-and-butter printing" to the finest kind of advertising typography.

■ The Ludlow-equipped printer is not restricted by considerations of economy in setting to a limited range of size and face. Any Ludlow typeface in the plant is instantly available for setting an unlimited number of lines. Romans, italics, or scripts—small lining typefaces or giant 96-point poster letters—it makes little difference to the printer with Ludlow typeface matrices, for all are equally accessible for all-slug composition in any combination, direct from the copy.

■ If you are interested in a larger profit from your business, through your composing room, you will want to know all the facts about Ludlow. With rising costs and decreasing available man-power, there is no better way to provide for the future than by adopting fundamentally efficient methods. Full information regarding the Ludlow will be gladly sent upon request.

LUDLOW TYPOGRAPH CO.

2032 Clybourn Ave.
Chicago + + Illinois

Set in Ludlow Tempo Bold and Medium

PREVENTATIVE MAINTENANCE



A primary defense activity of printing plants is to maintain maximum production capacity to meet the unforeseen demands of war.

A contribution of the printing industry to the war effort is preventative maintenance of equipment that will assure press production and reduce calls for repair parts upon the nation's manufacturing facilities.

Frequent and thorough lubrication—attention to electrical equipment, it is invaluable and likely to become increasingly unavailable—care of rollers to assure cleanliness and guard against excessive pressures—these are all typical of preventative maintenance that will help prolong press service and can help the war effort.

The Harris service organization is available to consult with and advise plant owners on means and methods to secure maximum press performance.



HARRIS OFFSET PRESSES

• HARRIS • SEYBOLD • POTTER • COMPANY

PIONEER BUILDERS OF SUCCESSFUL OFFSET PRESSES

General Offices: 4310 East 71st Street, Cleveland, Ohio • Harris Sales Offices: New York, 330 West 42nd Street • Chicago, 343 So. Dearborn Street • Dayton,
819 Washington Street • Atlanta, 120 Spring Street, N.W. • San Francisco, 420 Market Street • Harris-Seybold-Potter (Canada) Ltd., Toronto, Montreal

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TRADITIONALLY PREFERRED FOR PRECISION PRINTING PRODUCTION



VICTORY—COMPLETE AND FINAL

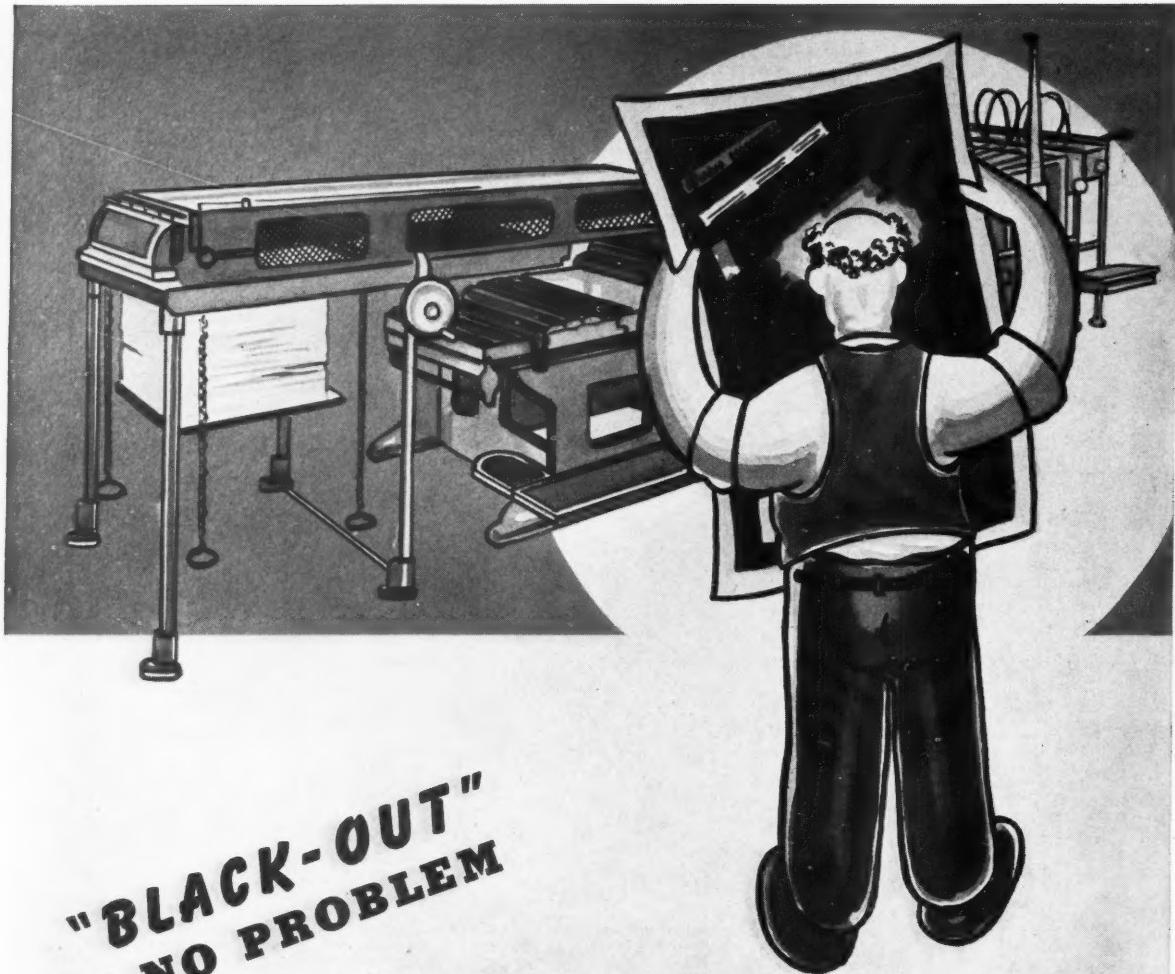
To this end we pledge our hearts and hands. For the duration, depend on our Victory War Quality Papers to embody all Northwest's traditionally famous performance values. However, in the national emergency, "brightness" will be somewhat reduced in the interest of chlorine conservation.

VICTORY War Quality PAPERS

THE NORTHWEST PAPER COMPANY • CLOQUET, MINNESOTA, U. S. A.

Copyright 1942 by The Northwest Paper Company

Please Mention THE INLAND PRINTER When Writing Advertisers



**"BLACK-OUT"
IS NO PROBLEM**

with BINGHAM ROLLERS

Heavy, black forms don't bother the pressman when he has the proper BINGHAM ROLLERS. He knows that with the right ink and paper he can get "Black-Out" density on solids, and clean, sharp impression on type and halftones.

He knows that Bingham Rollers are true and round—made to give even coverage on the entire form—without needless waste of time in building up on solids

and cutting out for light areas. He expects full distribution from Bingham Rollers—and he gets it.

Good rollers save time. They help to produce good printing. They make the pressman's work easier, and increase profit for the owner.

You can get good rollers from your nearest Bingham representative. Call or write him about any roller problem.

SAM'L BINGHAM'S SON MFG. CO.

CHICAGO

Atlanta
Cleveland
Dallas

Des Moines
Detroit
Houston

Indianapolis
Kalamazoo
Kansas City

Minneapolis
Nashville
Oklahoma City

Pittsburgh
St. Louis
Springfield, O.

Question:

What does 90,298,102 mean to me?

Answer: It means more business for your shop.

For that is the number of times this year the Hammermill Paper Company is telling business men—your customers—to "call in your printer." That is the number of separately printed advertisements in Hammermill's 1942 campaign to keep *your* presses busy.

These advertisements appear in The Saturday Evening Post, Time, Business Week and other nationally circulated magazines reaching business and advertising printing buyers.

This 1942 campaign is using real space in big magazines—and it has behind it a background of 30 years of continuous advertising to build printers' business. Year after year, since its first advertisement appeared in The Saturday Evening Post in May 1912, Hammermill has continued to use space in that and other large magazines.

Question: ***Are my customers interested in this advertising?***

Answer: They are.

Thousands of printing buyers write for the business helps Hammermill offers. These helps show them how they can use printing to solve many of their office problems.

Question: ***Can I use this advertising to bring business into my shop?***

Answer: You can!

Hundreds of printers have used two booklets "21 Ways to Keep a Clear Desk" and "How to Design a Business Form" to show their customers how printing can help them.

If you are not one of these printers, use the coupon for your copies of the books now. Look the books over, then let Hammermill know how many you need for presenting to customers.

LOOK FOR THE WATERMARK... IT IS HAMMERMILL'S WORD OF HONOR TO THE PUBLIC

Hammermill Paper Co., Erie, Pa.

Please send me, free, one each of the booklets, "21 Ways to Keep a Clear Desk" and "How to Design a Business Form." (I'll ask for more, after I look them over.)

Name Position
Please attach to your business letterhead. IP-AP



Reproductions on Buckeye Cover

Whether your catalogue, folder, booklet or other printed advertisement calls for strong, striking effect, full of vigor and so-called *punch*, or whether it should be soft, subdued and of subtle allure, you'll find in the comprehensive Buckeye Cover line a color, weight and finish adapted to your product.

Propriety and good taste are the first essentials of good mailing pieces and can be readily achieved through the use of Buck-

eye Cover. The obvious quality and great prestige of this oldest and most famous of cover stocks tend to surround your printed message with an atmosphere of worth.

Most printers and advertising men know and use Buckeye Cover to the advantage of their clients and themselves. If you don't have a sample book of Buckeye Cover we shall hold it a privilege to send you one if you will ask us on your letterhead.

THE BECKETT PAPER COMPANY . . . Hamilton, Ohio

Makers of Good Paper Since 1848

**Hand Cobbled Shoes were very high priced . . .
then along came Blake, McKay and Goodyear**

More than 150 years ago Thomas Saint, an Englishman, took out patents on a sewing machine designed to replace slow hand-cobbling. But real progress in making shoes economically came in 1858 when Lyman R. Blake and Gordon McKay perfected a machine for stitching uppers to soles. Later Charles Goodyear, a son of the inventor of rubber fabrics, further speeded up the making of shoes with his Goodyear Welt.

And so, year after year, almost every branch of industry has continually developed ways of making things faster, better and FOR LESS.



CONSOLIDATED Coated PAPERS AT UNCOATED PAPER PRICES

No event in the past 50 years has proved of greater importance to paper users than the development by Consolidated of enamel coated paper at uncoated paper prices.

With that achievement printers, advertisers, publishers and mail order concerns were no longer restricted by cost from using fine coated stock as liberally as they desired. Quality printing results, obtained when fine-screen halftones are reproduced brilliantly and realistically on coated paper, became the rule rather than the exception.

Since its perfection some six years ago publishers large and small, advertisers, mail order concerns and printers have been lavish in their praise of Consolidated Coated. A typical comment from a large Mid-western printer is reprinted at the right. Note the statement that from the standpoint of printing results and press performance Consolidated Coated matches the expensive enameled stocks which this printer previously used, permitting a substantial saving.

Among the 4 grades of Consolidated Coated there is one just right for 'most every job. Stocked and sold by leading paper merchants in the important cities throughout the country.



HARRISON & SMITH CO.

Good Printers Since 1871
510 WASHINGTON AVENUE NORTH
MINNEAPOLIS, MINNESOTA



February 6, 1942

Mr. Erwin Martin
Consolidated Water Power & Paper Co.
Wisconsin Rapids, Wisconsin

Dear Mr. Martin:

We have been wondering lately what sort of mill delivery we may expect in the next few months on your Production Gloss Coated as we use it regularly on a number of jobs that run every month.

Where we formerly used No. 2 enamel for certain four-color process jobs, we have found Production Gloss Coated not only very satisfactory to our customers and handles very well on the presses. We have never used it on any job which has not pleased the exacting trade to which we cater.

We think your pride in this paper is well justified.

Very truly yours,
ER white
HARRISON & SMITH CO.

CONSOLIDATED WATER POWER & PAPER COMPANY

MAIN OFFICES
WISCONSIN RAPIDS, WISCONSIN

SALES OFFICES
135 SO. LA SALLE ST., CHICAGO



THOUGHTFUL PLANNING

IS A SERVICE TO THE NATION



BUY
MORE
DEFENSE
BONDS



No Time for Whims!

Before you design that printing job, Mr. Layout Man, talk with your printer. Before the job is started you two should get together! Learn the saving to be made by laying out jobs to fit standard paper sizes. Cooperate with your printer — for efficiency! And you, Mr. Printer, familiarize your buyers of printing with the new sizes and weights. Save time, save money, save yourself from headaches!

For more than 10 years we have
advised buyers of printing to

"Consult Your Printer"

INTERNATIONAL
PAPER COMPANY
220 EAST 42nd ST., NEW YORK, N.Y. BOSTON · CHICAGO · CLEVELAND
PAPERS for PRINTING and CONVERTING



● Those qualities in Monotype-cast machine-set and hand-set type which give such clarity and sharpness to letterpress printing, are no less important in producing the impressions from which press plates are made for printing by gravure or lithographic offset. Brand-new single types for every job, all of uniform height and point size and with perfect printing surfaces, assure the best final results for printing by all methods. Ask any printer, trade or advertising typographer who operates Monotype equipment for a demonstration of this fact.

FOR DEFENSE



SEND FOR SPECIMEN SHEETS SHOWING THE MONOTYPE TYPE FAMILIES IN WHICH YOU ARE MOST INTERESTED

LANSTON MONOTYPE MACHINE COMPANY

MONOTYPE BUILDING, Twenty-fourth and Locust Streets, PHILADELPHIA, PENNA.

GOOD PAPER FOR GOOD BUSINESS

HAMILTON BOND

HAMILTON LEDGER

OLD TREATY BOND

25% RAG CONTENT

DEPEND UPON THESE MILL-BRAND PAPERS
WHOSE PRINTABILITY IS MAINTAINED
AT THE HIGHEST STANDARDS POSSIBLE

W. C. HAMILTON & SONS, MIQUON, PA.

Masterpieces of

Fashion Advertising

are printed on Levelcoat* Printing Papers!



TODAY, nearly all advertisers are cooperating in the conservation of paper. To this end they strive for the utmost effectiveness of each printed unit. Consider the direct advertising of manufacturers of women's wear, for example. These manufacturers now demand catalogs, circulars and brochures that sell on sight! Reproductions must do full justice to products. Type must be printed clear-cut for easy readability. Manufacturers of women's wear, like many other successful advertisers, use Levelcoat* papers.

Fine printed results are obtained with Levelcoat papers because the properly prepared and balanced virgin groundwood content as well as coating materials are compounded and blended to give definite printing advantages. Levelcoat papers are characterized by remarkable opacity, and smooth, lustrous surfaces. Levelcoat new-formula papers allow printing with a "kiss" impression of type or engraving; a printing method that conserves inks and makes blacks and colors "sing"! These features, plus the surprisingly low cost, are the reasons why more and more advertisers turn to Levelcoat papers for finest printed results.

COMPARE LEVELCOAT QUALITY!

A

"A" is a diagram of greatly enlarged edge of old-style manufactured printing paper. Compare with "B".

B

"B" is a diagram of greatly enlarged edge of sheet of Levelcoat paper. Note the comparative smoothness of Levelcoat paper. This smoothness is obtained by new and exclusive processes and is the secret of the unexcelled printed results obtained with Levelcoat printing papers.

Unifect

For High-Quality Printing

KIMBERLY-CLARK CORPORATION
NEW YORK: 152 East 43rd Street

Direct
Levelcoat Papers

Multifect*

For volume printing at a price

CHICAGO: 8 South Michigan Avenue

MILWAUKEE, WISCONSIN
LOS ANGELES: 318 West 6th Street

For Index to Advertisers This Month, See "Classified Buyers' Guide" Page in Back

**THE PROPER PUNCHING
MACHINE IS STILL THE
ANSWER TO MANY OF
YOUR PROBLEMS**

And when you put your problem up to us you can be sure of obtaining sound, unbiased information. Because we manufacture both paper punching and drilling machinery we have no special axe to grind . . . no interest other



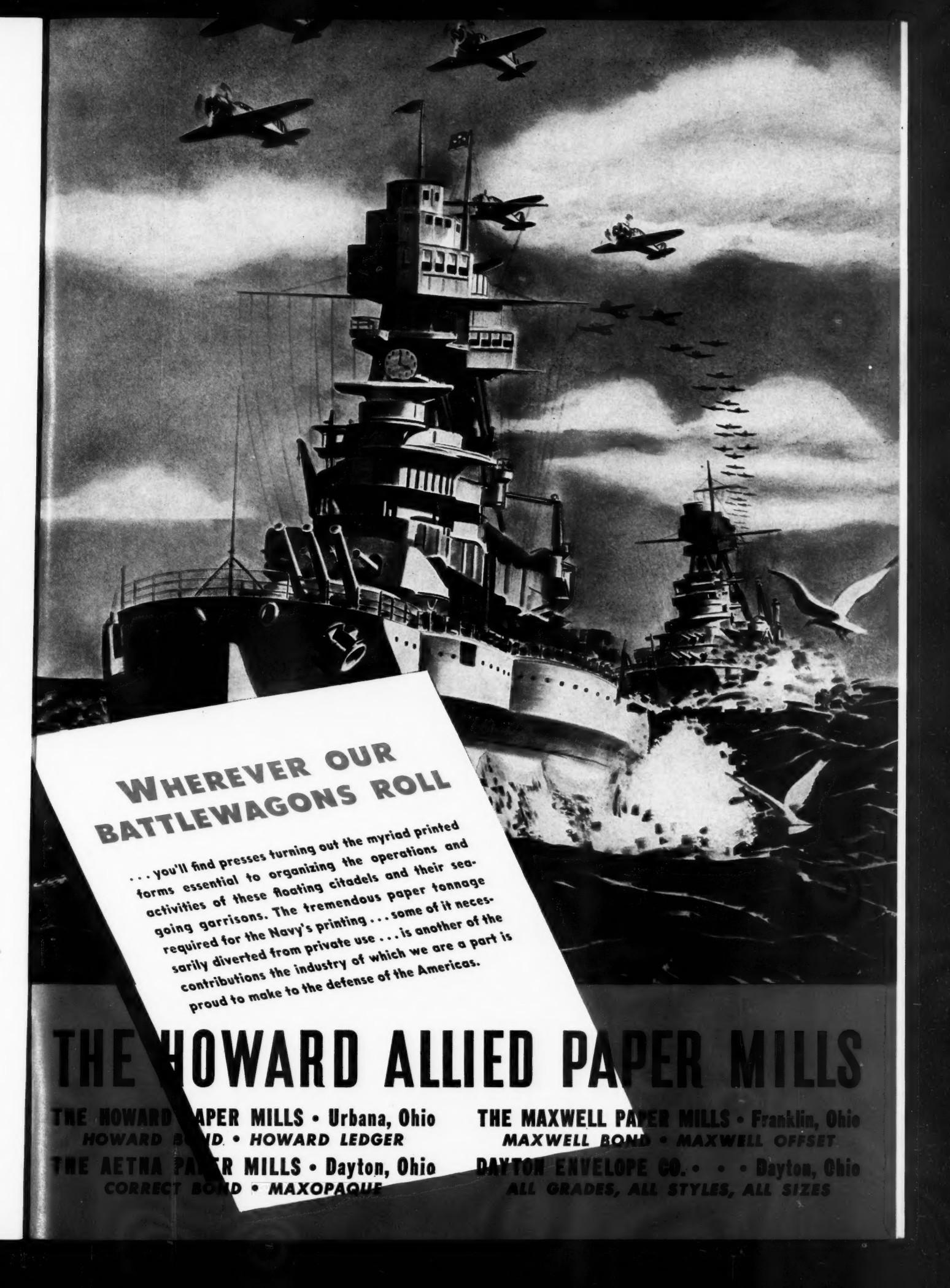
than to assist you in doing each job the most efficient, the most economical, the most profitable way.

Send us sample or description of that difficult job you have to do. We'll be glad to give you our best suggestions . . . and without obligation.

Multiple Punch
For Modern Bindings

F. P. ROSBACK COMPANY, Benton Harbor, Mich.

*World's Largest Manufacturers of Perforators,
Stitchers and Paper Punching and Drilling Machinery*



WHEREVER OUR BATTLEWAGONS ROLL

... you'll find presses turning out the myriad printed forms essential to organizing the operations and activities of these floating citadels and their sea-going garrisons. The tremendous paper tonnage required for the Navy's printing ... some of it necessarily diverted from private use ... is another of the contributions the industry of which we are a part is proud to make to the defense of the Americas.

THE HOWARD ALLIED PAPER MILLS

THE HOWARD PAPER MILLS • Urbana, Ohio

HOWARD BOND • HOWARD LEDGER

THE AETNA PAPER MILLS • Dayton, Ohio

CORRECT BOND • MAXOPAQUE

THE MAXWELL PAPER MILLS • Franklin, Ohio

MAXWELL BOND • MAXWELL OFFSET

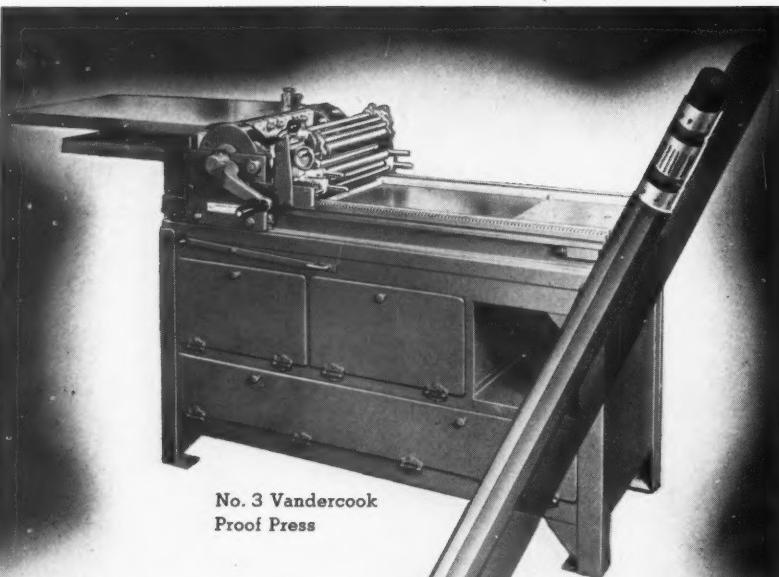
DAYTON ENVELOPE CO. . . . Dayton, Ohio

ALL GRADES, ALL STYLES, ALL SIZES

MEAD
papers

NATIONALLY-DISTRIBUTED

ALA.: Partin Paper Co.; Sloan Paper Co. ARIZ.: Blake, Moffitt & Towne; Zellerbach. ARK.: Roach Paper Co. CAL.: Blake, Moffitt & Towne; General Paper Co.; Zellerbach. COLO.: Dixon & Co. CONN.: Rourke-Eno Paper Co.; Arnold-Roberts; John Carter & Co.; Green & Low; Henry Lindenmeyer & Sons; Storrs & Bement Co.; Whitney-Anderson. D. C.: R. P. Andrews; Barton, Duer & Koch; Stanford. FLA.: Capital Paper Co.; Central Paper Co.; Everglade Paper Co.; Jacksonville Paper Co.; Tampa Paper Co. GA.: Atlantic Paper Co.; Graham Paper Co.; Macon Paper Co.; Sloan Paper Co. IDA.: Blake, Moffitt & Towne; Zellerbach. ILL.: Berkshire Paper Co.; Birmingham & Prosser; Blunden-Lyon Paper Co.; Chicago Paper Co.; LaSalle Paper Co.; Marquette Paper Corp.; Messinger Paper Co.; Midland Paper Co.; Swigart Paper Co.; James White. IND.: Central Ohio; Century Paper Co.; C. P. Lesh; Crescent Paper Co. IOWA: Carpenter Paper Co. KAN.: Central-Topeka. KY.: Louisville Paper Co. LA.: Aico Paper Co. ME.: Arnold-Roberts; C. H. Robinson. MD.: Antietam Paper Co.; Barton, Duer & Koch; Baxter Paper Co.; O. F. H. Warner & Co. MASS.: Arnold-Roberts; Butler-Dearden; Carter, Rice & Co.; John Carter & Co.; Century Paper Co.; Cook-Vivian; Mill B. and Papers, Inc.; Paper House of N. E.; Storrs & Bement Co.; Percy D. Wells; Whitney-Anderson. MICH.: Beecher, Peck & Lewis; Birmingham & Prosser; Carpenter Paper Co.; Grand Rapids Paper Co.; Seaman-Patrick; Union Paper & Twine. MINN.: John Boshart; General Paper Corp.; Stilwell-Minneapolis Paper Co.; E. J. Stilwell. MO.: Acme Paper Co.; Central States Paper Co.; K. C. Paper House; Tobey Fine Papers, Inc.; Weber Paper Co.; Zellerbach. MONT.: Carpenter Paper Co. NEB.: Carpenter Paper Co.; Western Newspaper Union; Western Paper Co. N. J.: Bulkley, Dunton & Co.; Lathrop Paper Co.; J. E. Linde; Henry Lindenmeyer & Sons. N. Y. CITY: H. P. Andrews; Beekman Paper & Card Co.; Bulkley, Dunton & Co.; Canfield Paper Co.; Forest Paper Co.; Green & Low; Lathrop Paper Co.; J. E. Linde; Henry Lindenmeyer & Sons; Marquardt & Co.; Merriam Paper Co.; Miller & Wright; A. W. Pohlmann; Reinhold Card & Paper Co.; Schlosser Paper Corp.; Shapiro Paper Corp.; Vernon Bros. & Co.; Walker-Goulard-Plehn; Willmann Paper Co. NEW YORK: Fine Papers Inc.; Franklin-Cowan; J. & F. B. Garrett; W. H. Smith; Union Paper & Twine. N. C.: Dillard Paper Co. OHIO: Alling & Cory Co.; Central Ohio; Chatfield Paper Corp.; Cincinnati Cordage; Cleveland Paper Co.; Diem & Wing; The Johnston Paper Co.; Ohio & Michigan Paper Co.; Scioto Paper Co.; Union Paper & Twine Co. OKLA.: Carpenter Paper Co.; Tulsa Paper Co. ORE.: Carter, Rice & Co.; Fraser Paper Co.; Zellerbach. PA.: Alling & Cory Co.; Chatfield & Woods; A. Hartung & Co.; Johnston, Keffer & Trout; Thos. W. Price Co.; Raymond & McNutt Co.; G. A. Rinn; Schuykill Paper Co.; Whiting-Patterson Co.; Wilcox-Walter-Furlong; H. A. Whiteman & Co. R. I.: Arnold-Roberts Co.; John Carter & Co.; Narragansett Paper Co. S. C.: Dillard Paper Co. TENN.: Bond-Sanders Paper Co.; Clements Paper Co. TEX.: L. S. Bosworth Co., Inc.; Carpenter Paper Co.; C. & G. Paper House; Clampitt Paper Co.; Graham Paper Co. UTAH: Carpenter Paper Co.; Zellerbach. VA.: Old Dominion Paper Co.; Cauthorne Paper Co.; Richmond Paper Co.; Roanoke Paper Co.; B. W. Wilson. WASH.: Blake, Moffitt & Towne; Carter, Rice & Co.; Tacoma Paper & Staty Co.; Zellerbach. WIS.: Bouer Paper Co.; Wisconsin Paper & Products Co.; Woelz Bros.



DO SOME FIGURING

DO NOT ORDER A PROOF PRESS unless there is an actual need now or in the near future. The available stock is limited and replacement is uncertain.

If errors in jobs are frequent, if there are production press delays because of faulty forms, if changes in paper standards are not found until jobs are ready to run—it is time to consider a new proof press.

The No. 3 Vandercook Proof Press is the favorite of thousands of printers. It can be used for making etch proofs, color proofs, or for premakeready. It is sturdy, and easily operated. It makes the kind of proofs that customers expect from good printers.

Most printing executives know that good proofs mean economy and savings of time and money. Do not waste either with inefficient equipment.

VANDERCOOK
Proof Presses • Block Levellers • Hacker Gauges

VANDERCOOK & SONS, Main Office and Plant, 900 North Kilpatrick Avenue, Chicago
Eastern Branch: 216 East 45th Street, New York Canada: Sears Limited, Toronto

War Takes ESTIMATORS!

Learn HOW by mail in 25 Lessons

More Printing Estimators are needed. Military service draft causing vacancies. Our 25 lesson course includes personal coaching and 3 bound books—actual production records on composition, press work and bindery operations. Thorough training means better jobs. Prepare! Write today for details about easy method of paying as you go.

JACK TARRANT SCHOOL OF ESTIMATING
Dept. 5, 105 W. Monroe St., CHICAGO



"SPINNIT"
hand power
PAPER DRILL

Drills full inch
of paper
at a time
BALL BEARING THRUST

\$37.50
EXTRA BITS
\$3 each

Chip Disposal
12" x 18" Table
Adj. Gauges

LASSCO PRODUCTS INC 485 MAGUE STREET ROCHESTER NEW YORK

ATTACHMENTS:
SLITTER \$6.00 SLOTTER \$7.50
Plugs in like drill bit
ELECTRIC "SPINNIT" \$57.50



MAKE THE MOST OF WHAT YOU HAVE

America owes its strength, its standard of living, and its existence—she will owe her survival—to this simple rule: *Make the most of what you have.*

Yes. Make the most of what you have and—*lo!*—you soon have something better to make the most of!

This is as true of a brand name as of a product—as true of advertising and selling as of research and manufacture—as true in the field of art or science as in the field of business or industry. Every success, every invention, every improvement, and every discovery is the result of someone's making the most of what he had.

The deprivations of war—the

restrictions on raw materials; the freezing of finished products; the rationing of life's necessities—are making things tough. But they haven't re-written the rule. They've simply sharpened our determination to apply it.

As "Paper Makers to America", we make the most of what we have in order that Mead, Dill & Collins, and Wheelwright papers will continue to be printworthy papers for you today and well known to you tomorrow. Mead merchants make the most of what they have in order to fill your wartime needs.

Make the most of what you have!

Offering a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Moistite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White, Printflex, Canterbury Text, and De & Se Tints.



SALES OFFICES

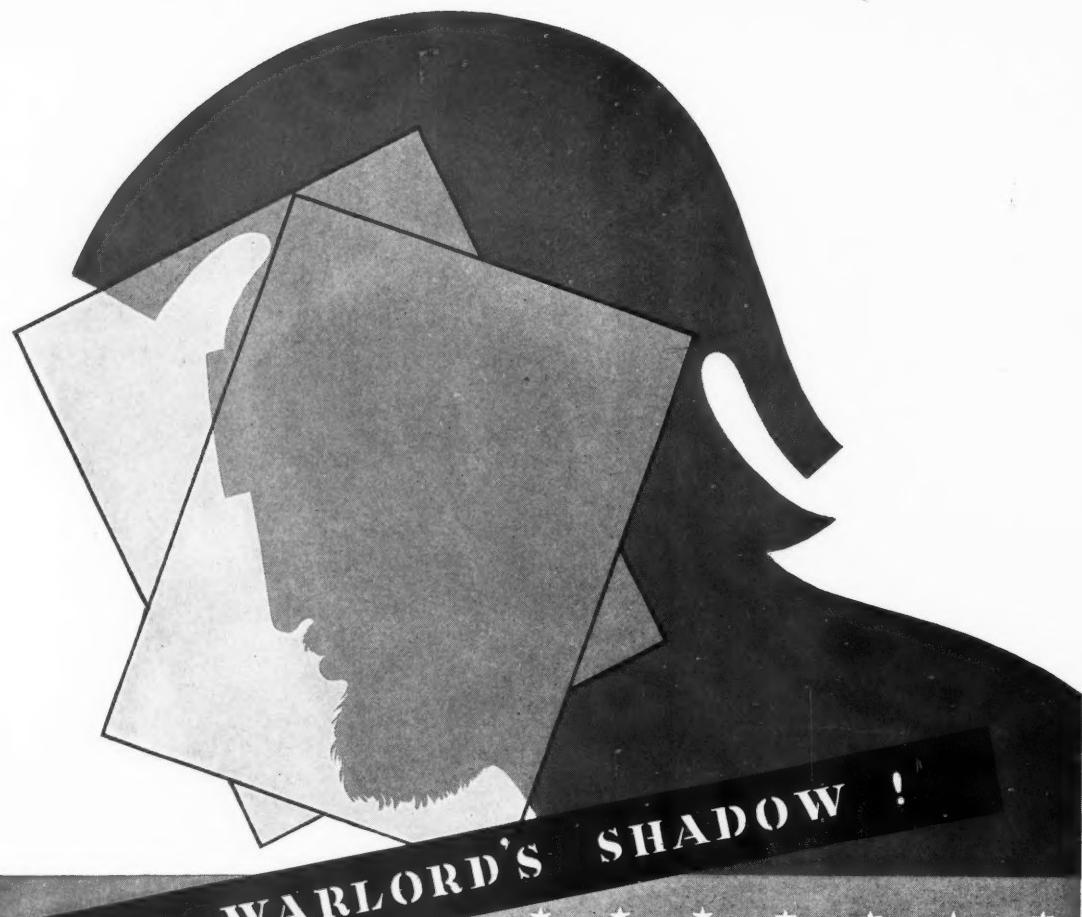
THE MEAD SALES COMPANY
230 PARK AVENUE, NEW YORK CITY
DILL & COLLINS INC.
WHEELWRIGHT PAPERS, INC.

New York
Chicago

Philadelphia
Dayton

Boston
Kingsport

THE MEAD CORPORATION



Lower color, the Warlord's Shadow, now hovers over the *Masterline* Family of Rag-Content Papers. Chlorine has gone to War where it is needed most, and its offspring, Paper Brightness, has fared badly. In spite of this, these Bonds, Ledgers, and Onion Skins still retain their other sound utility values. Their *full strength . . . full permanence . . . same good press performance*, the really essential values, still carry on. You can, in all these respects, expect the same complete satisfaction and service that *Masterline* papers and Fox River have given you in normal times.



FOX RIVER PAPER CORPORATION

APPLETON, WISCONSIN



THE *Cottrell* PLANTS are manufacturing machine tools for the Victory Program and these products are already in service for America.

At the time we suspended all operations on new printing equipment we had completed the following presses which are practically ready for shipment:—

TWO 29 $\frac{1}{4}$ x 28 COTTRELL CLAYBOURN two-color sheet-fed rotary presses.

TWO 29 $\frac{1}{4}$ x 45 COTTRELL CLAYBOURN two-color sheet-fed rotary presses.

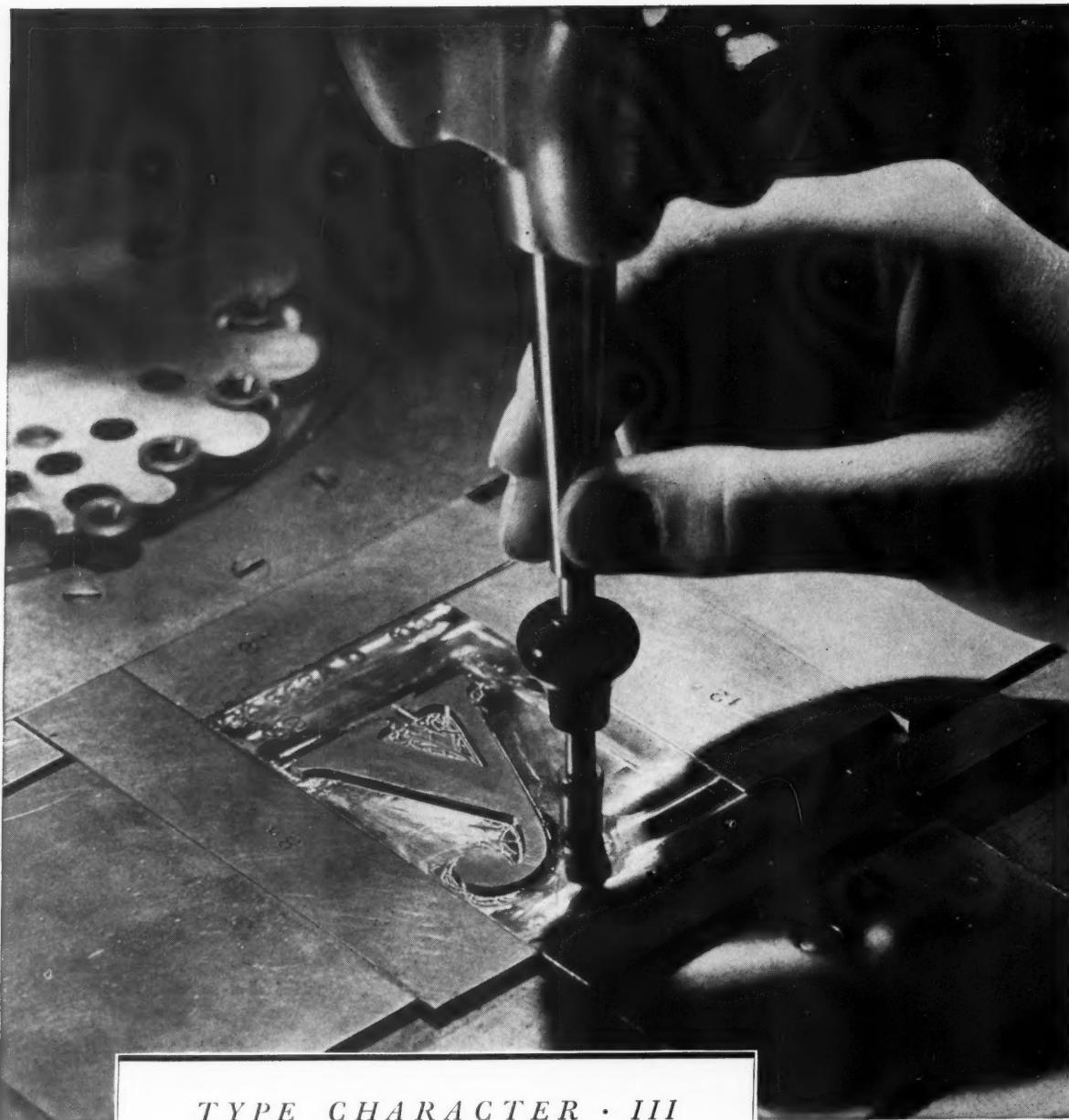
TWO 25 x 38 COTTRELL four-color sheet-fed rotary presses.

ONE 35 x 47 COTTRELL five-color sheet-fed rotary press.

The operating speed of the COTTRELL CLAYBOURN two-color presses is from 5000 to 5500 per hour. The COTTRELL four and five-color sheet-fed rotary presses 4500 per hour.

The full description and prices of these machines will be furnished on request

C.B.COTTRELL & SONS CO., Westerly, R.I. • New York: 25 E. 26th St. • Chicago: Daily News Building
Claybourn Div.: 3713 N. Humboldt Ave., Milwaukee • Smyth-Horne, Ltd., Gray's Inn Rd., London, E.C.1



Robert Tarnall Richie Photograph

TYPE CHARACTER · III

The qualities that fine material, five decades of craftsmanship, and the most modern precision equipment alone can impart, are found in every Linotype matrix.

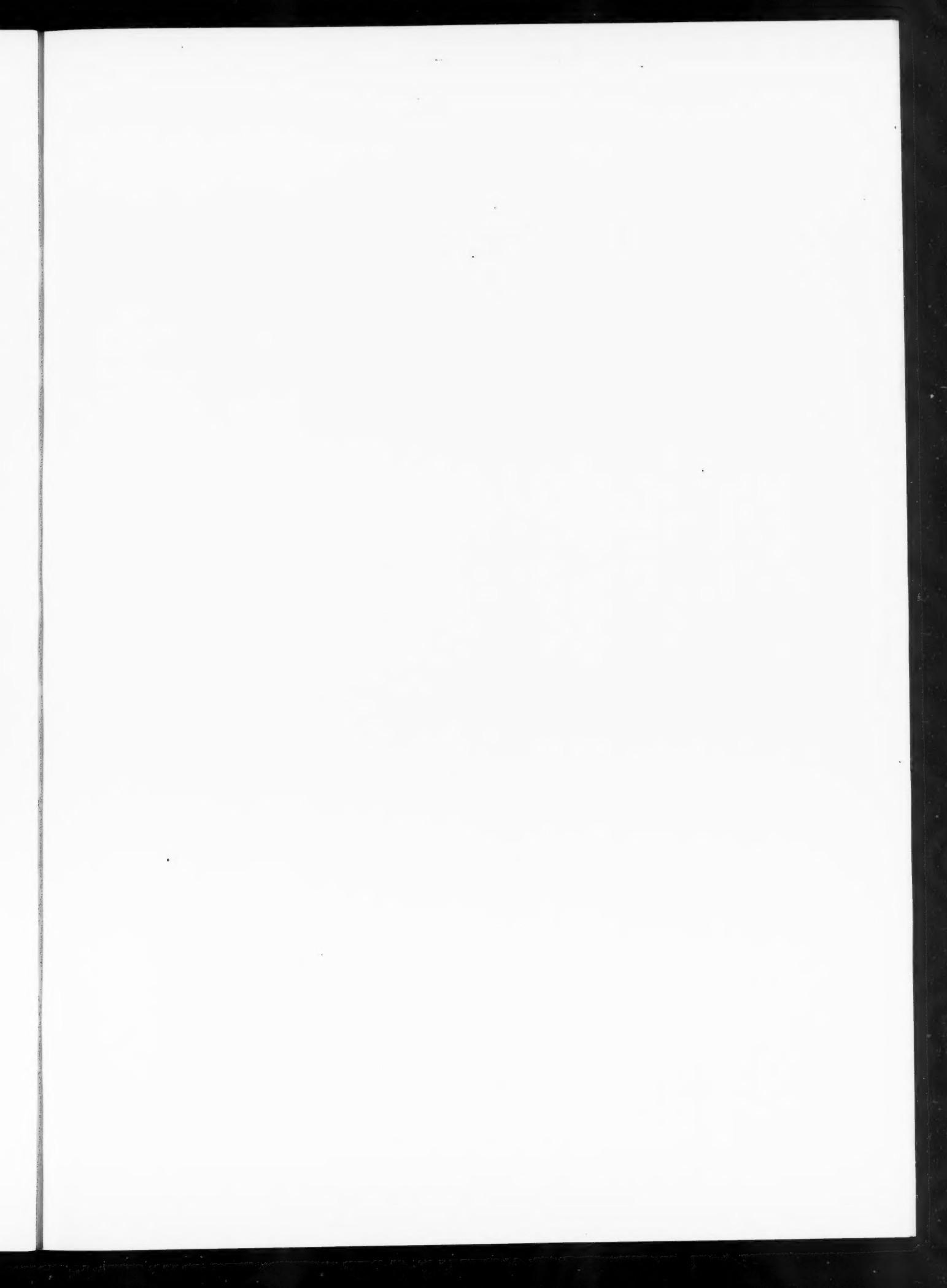
LINOTYPE · BROOKLYN, NEW YORK

W E D N E S D A Y

In cutting the punch, the Linotype craftsman follows the outline of the pattern with fidelity, insuring exact reproduction of the artist's original.

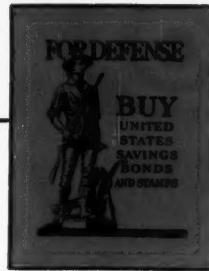
 LINOTYPE

Linotype Baskerville Series



IF
COURAGE
GOES...
ALL
GOES

» » < <



"Business as Usual" is One of War's First Casualties ★ But Printers Can Prevent Their Businesses

From Being Casualties by Swift Conformance to Changed Conditions • By A. J. Peel

BUSINESS AS USUAL" was a slogan which almost spelled "Too late" for Great Britain, and, for America, was blasted out of existence by the first treacherous bomb that fell on Pearl Harbor last December 7.

War is a havoc wrecker in business as well as on the battle-field; old standards vanish and new ones take their place with a speed that is breathtaking. During the transitional period between a peace- and a war-time footing, many business men, unable or reluctant to recognize the new conditions, are left by the wayside.

Business Not Obsolete

No, "Business As Usual," is a term as obsolete as World War I's rickety "Jennies." But business is not obsolete! On the contrary, business is to be had—plenty of it—but not "as usual."

Printers are discovering this fact for themselves; more and more of their customers are buying "short." Few business concerns are purchasing more than they require for immediate needs—in fact, this practice is discouraged in many items by the War Production Board. With the future full of uncertainty, and an arbitrary limitation placed upon many inventories, business firms are planning only from month to month for many classes of printing!

The fact that current business is in a condition of fluidity in which today's printing requirements may be waste-paper tomorrow—as witness large stocks of labels that have had to be thrown into the discard

because of Federal legislation requiring labeled information concerning ingredients in many lines of packaged merchandise—is responsible for a general cautiousness on the part of manufacturers and distributors which has seriously reduced the volume of orders for many printing houses. In the field of printed advertising material the same tendency is evident; long-term provision of mailing pieces is a thing of the past; advertising schedules no longer cover a twelve-months' period, except in rare cases.

Business, of necessity, is being "blitzkrieg"-conditioned. It used to be considered good business to make long-term plans for sales promotion without expectation of immediate results; in a large measure this is all being changed. Manufacturers and merchants now expect quick returns from short campaigns. And for this many business concerns are prepared to pay the penalty of a higher cost a printed unit for shorter runs. But the printer who doesn't realize this, nor the fact that whatever is printed for sales promotion in these times must be good enough to increase the sales tempo beyond anything created for this purpose in past days, cannot intelligently "play ball" with his prospective customers.

Quick Results Wanted

Printers, by and large, must be prepared to get business today on the basis of arguments with which many are unfamiliar. To talk economy of cost by quantity production of printing, no longer interests the

majority of printing buyers who have no good reason for considering any type of printing as a form of investment. They have proved otherwise too often to accept this idea. Sales-promotion printed matter must show results in short order; if it fails, it is not given a second chance.

Costs Less Important

A client who planned a five-thousand booklet mailing to retail merchants positively refused to increase his order to ten thousand even though the unit cost a piece would have been appreciably reduced. The plates and artwork cost him more than the actual printing, but this didn't worry him. All he was interested in was quick results from his single mailing. Not *printing cost* but *sales results* was all that concerned him. But here is an angle that so many printers under-emphasize. If they have to fight for a higher price they base their arguments on better quality of paper, artistic planning of the printed piece, quality of presswork, and other values associated with graphic art production—all of which, it is assumed, add selling value to the printed piece. Then, in order to offset the cost a printed unit, the printer recommends a run sufficient to reduce the cost a unit to what would not appear abnormal. The argument of the client referred to above was, if this piece of printed matter sells the article I am merchandising, I don't care if it does cost twenty cents a piece. If it doesn't do the trick it will be no satisfaction to me to

know that by ordering a few thousand more it only cost me fifteen cents. If the first mailing of five thousand doesn't produce, of what good is the surplus, anyway?

If businessmen are cutting down on large printing orders, it is obvious that the progressive printer must develop more business in relatively small printing orders. And he must forget all objections and arguments against small runs; in other words he must learn to agree with his "adversary" quickly.

Advices Small Orders

A striking illustration of how this can be done profitably is the case of a printer in Newton, Massachusetts, who not only solicits, but advises his prospective customers to order in small quantities, on the basis of advertising wisdom. He has a special color process by which he can print in three and four colors from a single plate, nevertheless his percentage of profit on short runs, even though these cost the customer relatively more, is less than on big runs. But several months ago this man realized that people were buying in smaller lots and, while they were prepared to pay more, they wouldn't pay much more. When a customer says he wants a thousand folders, this printer doesn't try to sell him two thousand, nor does he tell the customer such a short run will be relatively expensive printing.

The angle from which this printer approaches the order, is, "If you only want a thousand, then you want something that will be sure to produce the desired results." Has it worked? Judge for yourself. In less than two years he has opened a second plant in another part of the city. Many other printers with larger plants and bigger sales forces are concerned because printing orders are dropping off, but this man is keeping his presses busy full time, and more. And he's making money.

Makes Small Runs Pay

Another printing concern, specializing in printing envelopes in color, started out four years ago realizing that small runs could not be made to pay. Any order less than ten thousand, based on the established selling price, would be unprofitable. But they discovered that even many large national concerns were not prepared to place initial orders for more than a few thousand, often

less than five thousand. They had to accept these in the hope that repeat orders would make up the losses on initial small orders. Today this printing house is doing a very fair volume of business; and the average order is less than ten thou-

More printing can be sold by recognizing and stressing its *purpose*, rather than its appearance. It is the old story of the itinerant huckster selling augers on a street corner. He wasn't getting very far selling augers for ten cents, until an old

MANAGEMENT'S TEN COMMANDMENTS

1. Definite and clean-cut responsibilities should be assigned to each executive.
2. Responsibility should always be coupled with corresponding authority.
3. No change should be made in a position without a definite understanding to that effect on the part of all persons concerned.
4. No executive or employe should be subject to orders from more than one source.
5. Orders never should be given to subordinates over the head of a responsible executive.
6. Criticism of subordinates should be made privately.
7. No dispute or difference between executives or employes as to authority or responsibilities should be considered too trivial for prompt adjustment.
8. Promotions should be approved by the executive immediately superior to the one who is to be promoted.
9. No executive or employe should be required to be an assistant to, and critic of, another.
10. Any executive whose work is subject to regular inspection should be given the assistance and facilities necessary to enable him to maintain an independent check of his work.

American Management Association.

sand! How do they get the business, at a comparatively high price for small runs? By selling their printing as *advertising*, not as mere printing on the back of envelopes, as is too often the case.

These two cases illustrate how, once it is realized that business is not being done "as usual," there are ways and means of gearing the plant to meet new conditions. But, what is just as important is to get a different point of view, and see printing, not as an art, but as a tool. The old idea that the printer is interested only in producing a good piece of printing and not in what it accomplishes in results, is passé.

farmer on the outskirts of the crowd, shouted, "Sell holes, brother! HOLES!" The sidewalk salesman took the hint; packed up and went to find some blocks of wood. Later he returned and began the business of drilling holes in his blocks, quickly, easily, and neatly. He sold his entire stock of augers, not at ten cents each, but at fifteen cents!

All printing is a means to an end. Talk about the "end" because this is all that justifies the means. The buyer of printing today is not interested in any long-term investment in printing, because he, too, is realizing he cannot do business "as usual."

Use of Class Printing by Churches Means New Business ★ Ohio Printer Breaks With Tradition

to Provide a "High Grade" Printed Promotional Campaign for Cleveland Religious Group

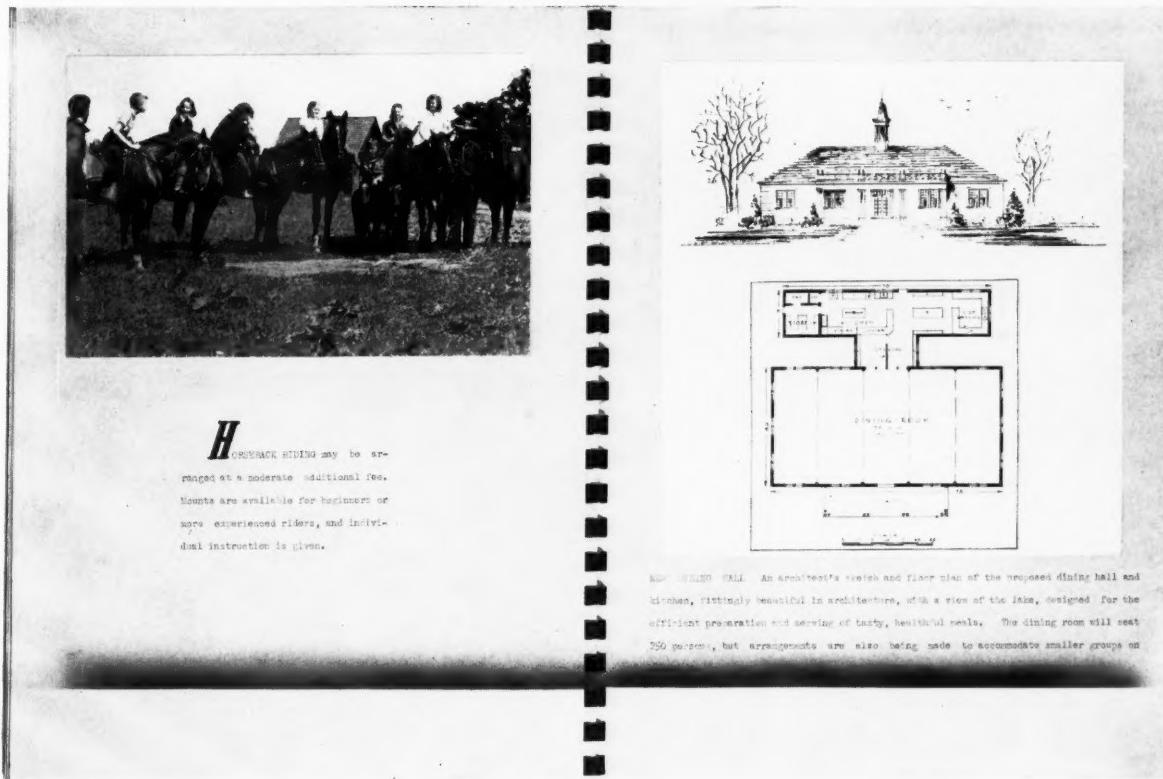
NOT SO MANY years ago, printed matter for the average religious or charitable organization was purchased on a "how much" rather than on a "how effective" basis. No printer in his right mind even thought of suggesting the use of a second color for church stationery or literature. The paper used was always a cheap grade. Black ink plus a standardized layout and straight composition resulted in a finished product that did anything but invite attention and encourage reading.

Because the majority of the prospective recipients were members of the organization issuing the literature, it was presumed that their interest and loyalty would induce them to read anything the organi-

zation chose to put into their hands—a false hope, indeed. Persons entrusted with the buying of such literature seemed not to realize that every piece of printed matter presented by their group was in competition for attention with every piece of commercial printing delivered to the door or through the mails—that *any* money spent for printing was utterly wasted unless that printed matter was read.

Unlike most printers who shy away from business relations with any religious organizations on the grounds that the church is always looking for "something for nothing," or the "any-kind-will-do printing," Floyd M. Downs, of the Cleveland firm of Bebout & Downs, recognized the vast possibilities in this sales

field. He faced the issue squarely and by suggestion and actual sales arguments has been personally campaigning in that city for the use of a higher type of printed matter. His theory is based on the sound selling psychology that pride is an important motive toward inducing an individual to spend money. If it were true that any kind of printing is good enough for the church member to receive, by the same vein of reasoning any building should be good enough for him to worship in. However, there is no doubt that the finer the building and its furnishings and equipment, the prouder the individual is of his association and the more willing he is to contribute to its support and to subscribe to its various promotional campaigns.



Two specimen pages from thirty-page, 9- by 12-inch book prepared by the Cleveland printing firm of Bebout & Downs for the Cleveland Presbytery for distribution in its campaign to raise funds for the establishment and continuous maintenance of a summer camp. The book is beautifully bound between pyroxylin covers, and in the finest of printing, and on expensive paper stock, tells a graphic story of the project.

Mr. Downs' recent experience with one religious organization is typical, he says, of the possibilities for the profitable use of printing—profitable both to the organization and to the printer—by church groups, social agencies, Y. M. C. A.'s, *et cetera*, if, he adds, they are properly approached with a logical sales argument by an on-the-job, imaginative printer. It is hoped that a review

It would be impossible to discuss individually each of the printed pieces prepared, but the program included twenty-five sales portfolios containing individually typewritten letters from officials of the organization, interesting photographs, reproductions of the architect's pen sketches for proposed buildings, and a complete sample set of all literature to be used in the campaign.

tory of Harkness Camp from its beginning; an outline of the future prospects of the camp; a reproduction of the architect's sketch of Harkness Camp ground plan; photographs of camp scenes and buildings; photostats of proposed new buildings, and complete samples of all promotion pieces.

Promotion material which was sent to a selected list of a large list of givers, proposed contributors of \$250, \$500, or more (quantity 500), consisted of a series of three facsimile hand-written letters with envelopes to match, to be mailed as first-class matter, postage two or three cents each. These letters to be mailed at intervals of four to seven days apart.

Campaign literature to be mailed to the entire membership of the churches consisted of a series of three private post cards (facsimile hand-written) to be mailed at intervals of four to seven days, postage one cent each (quantity 30,000); illustrated folders explaining the purpose of the campaign (quantity 25,000); letters to accompany the above folder, so written as to create a desire to read this folder; (quantity 10,000); printed and multigraphed list of the central committee, the general committee, and the local church committees, (quantity 10,000); follow-up letters to be

of the material produced for this group and a brief explanation of its use may suggest possibilities for keeping the presses running in your shop by re-opening a sales field for many years considered unprofitable by most printers.

A group of Presbyterians recently purchased forty-five acres of land fronting on Lake Erie intending to develop it as a Community Center for the fifty-three Presbyterian Churches in northeastern Ohio known as The Presbytery of Cleveland. To pay for the land, improve it, and take care of other expenses of the organization, it was planned to conduct a campaign among the 25,000 members of these churches to raise \$100,000. Among the various committees appointed was a publicity committee whose task it was to acquaint the membership with the desirability and possibilities of such a project. After considerable deliberation this committee decided to use direct mail for its major effort. When Mr. Downs was consulted he prepared a plan conforming to their estimated budget, dividing the promotion material into three groups: information and helps for the various committees and solicitors; literature designed to send to a selected list of expected large givers; and campaign literature to reach all the church membership.

This was for the use of the campaign workers. Facsimile handwritten letters and postcards, illustrated folders, pledge cards, envelopes, *et cetera*, completed the program of eighteen pieces, all of which were on quality paper, many in color.

While the campaign is unfinished, Mr. Downs states that first reports are exceedingly encouraging, and, what is more important to us as printers, that his firm has received three inquiries from other charitable organizations for plans to help raise funds for various projects, and more are expected.

To printers who are concerned about securing business to keep their plants operating during this war period, we would suggest a survey of the home areas for such institutions as hospitals, colleges, libraries, and religious organizations which may be planning financial campaigns.

Details of the campaign as organized by the Downs firm included the following: Twenty-five sales portfolios for use by the Central Committee and the local Church Committee. Each portfolio contained a reproduction of a letter from the president of the Presbyterian Union; photographs of Presbyterian Headquarters; a reproduction of a letter from the chairman of the Campaign Committee; a brief his-



Dear Presbyterian:

Instead of confining the advantages of our new Harkness property to a Presbyterian Camp for young people, it is planned to include adult recreation and outings in the program, making it a great Presbyterian Center for all ages. This will be possible because of the 32 room mansion which with alterations may be used for conferences and retreats of various Presbyterian church groups. Now every member of every church in Cleveland Presbytery may share in the enjoyment and inspiration to be found at our new Center on the shores of Lake Erie.

Yours sincerely,
A. W. Bloomfield,
Chairman

A PROGRESSIVE PRESBYTERIAN PROJECT

Playing an important role in the Cleveland Presbytery's campaign to raise funds for its camp were these attractive cards in script

sent immediately after the congregational meeting to all the members of the local church not attending this meeting. This letter contained a campaign folder, a pledge card, and a business-reply type envelope (quantity 5,000), and pledge cards (quantity 15,000); No. 9 envelopes for mailing campaign folders (quantity 15,000).

Display material and bulletin notices for local churches were used as follows: Posters for display in church vestibules or on bulletin boards (quantity 100); a display containing mounted pictures of Harkness Camp to be used at congregational meeting and a series of three multigraphed letters to the pastor of each individual church including notices with a request that they be included in the local church bulletin.

A recapitulation of the estimated cost of printed matter, mailing service, and postage as provided in the plan submitted by the Presbytery Publicity Committee is shown on the preceding page.

Jap Printers Write "30" to West Coast Businesses

By C. M. LITTELJOHN

• CONFRONTED with early evacuation, numerous Japanese commercial printers, publishers of Japanese as well as of English language newspapers in and around Seattle, Washington, are busy this spring terminating their business and personal affairs in preparation for their grand march inland. This exodus, not unlike an Hebraic one in Biblical days, will be under supervision of the U. S. Army, with assistance of F.B.I. agents and the Federal Reserve Bank, inasmuch as the latter, a representative of the Treasury Department, is extending considerable help in an advisory capacity to the Japanese printers and other businessmen of the district.

Economic effects of the evacuation of Japanese printers and publishers, as well as of other types of businessmen, are just now being realized, and protection is being extended by Government financiers, especially since there have been offers on the part of some white residents of the section of as little as five cents on the dollar for invested capital in business plants of various sorts operated by the Japanese.

To better their prospects, therefore, a property problem department has been opened by the Seattle branch of the Federal Reserve Bank. This will protect evacuees from any unfair practices in the sale, lease, or disposal of their property, and many a Japanese businessman is requesting advice and using the good offices of this new department of the western bank.

Moreover, as the thousands of Japs to be evacuated into the hinterland have to be self-supporting in their new locale, Government agents are helping them realize as much as possible from their printing plants or other businesses before they leave.

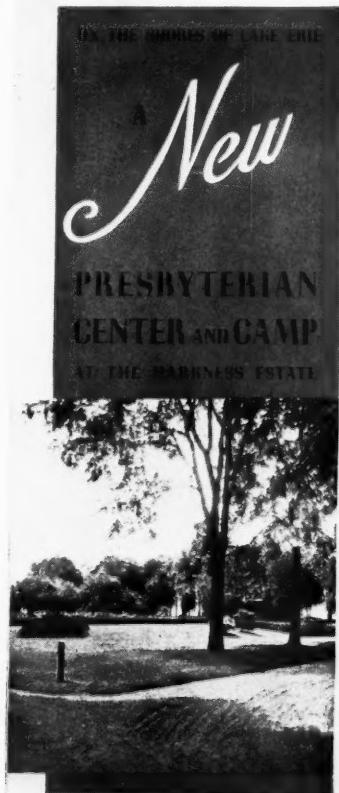
Japanese commercial printers, who have done all manner of printing for other Japanese businessmen, such as menus for restaurants, invoices for importers, or offset jobs for weddings or social events within the colony, may, therefore, be obliged to engage in other pursuits. There

is a strong possibility, however, that they may establish a large colony elsewhere, and be able to express the life and activity of the new group, being their means of articulation as in the usual manner of printers everywhere.

In the trek to the distant spot from the West Coast being chosen will be, for instance, James Y. Sakamoto, second-generation Japanese and erstwhile publisher of the *Japanese-American Courier* at Seattle for a number of years. He has been blind since 1928, carrying on despite this handicap, which was suffered while prize-fighting. Now, with a small stake from the sale of his printing equipment, his presses and type, he is headed for the hinterland with the rest of his race.

As he stated recently in Seattle in commenting on the situation: "I stand to lose my living. I have a wife and two children to support. I am also supporting my aged parents who have lived here forty-seven years. I don't know what kind of work I can do in the interior. However, this is war. I'm a good American citizen and if I've got to go, I've got to go, that's all." One of the two children mentioned, a daughter, he has never seen, inasmuch as he was blind prior to her birth.

This same air of resignation and desire to do whatever is possible is apparent in thousands of others. With an air of hope, too, some have expressed the desire to be all together as a colony so that such business and professional people as doctors, dentists, printers, publishers, and the like, may carry on for the benefit of the rest in their own, accustomed and specially trained way. Many, of course, such as Sakamoto, cannot do farm work, though he has made a notable success of his printing activities as the publisher of the well read Seattle weekly. This publication is especially popular among the second-generation Japanese men and women, who consider themselves 100 per cent Americans. It was founded in 1928—the first Japanese - American journal published entirely in English.



Front cover of folder distributed in church campaign, describing advantages of the camp

Alterations Are Costly to Customer as Well as to Printer ★ Correct Preparation of Copy Cuts

Composing-room Time: Promotes Better Printer-Customer Relations • *By T. L. Shepherd*

MY MORALE, as a compositor, has been shaken many a time by having jobs "re-hashed" and altered almost beyond any resemblance to the original setup, and through no fault of mine. As a salesman my knees have often quivered while in the presence of an irate customer who demanded to know "Why are the alteration charges almost one-third of the original composition quotation?"

It is demoralizing to a compositor to have a job—on which he did his utmost to follow instructions and "make it nice"—come back all marked up with the author's alterations and "changes of mind." And it's mighty hard, in most cases, to bill alteration charges at their cost, for few buyers really understand how expensive all these extra steps are. Many a good house-organ has been "killed" and never revived because it was too expensive, and a great portion of its cost was probably due to poor preparation and resulting unnecessary alterations.

Consequently, when this writer was asked to assume the editing and layout of an 8½ by 11-inch, sixteen-page monthly magazine which had to be produced with the minimum of expense, it was taken with the resolve to eliminate alterations and to minimize composing-room time. The former was accomplished by careful editing—the latter by the elimination of unnecessary steps learned as a compositor.

So successful were both methods that alteration expenses have been less than \$10.00 in both halftones and typesetting in over twenty-four issues, and although it is set up on the monotype its composition cost compares favorably with previous issues using slug composition. This is due to the fact that monotype can be copyfitted much more accurately, eliminating alterations. The following are the steps taken to insure a minimum of alterations:

Every article in the book has a heading of thirty-six-point Style-

● Most printers, of course, are only too well aware of the costliness of making alterations and how inattention to the little things will pile up extra charges. This article is published, less to tell printers about these things than to urge them to relay the information to their customers. Educating the customer is the important half of the alterations battle, and high alterations all too frequently do cause a battle! If you have a customer whose careless preparation of copy results in consistently high alteration charges, we suggest that you have him read this article.—THE EDITOR.

graphic demand utilizes four machine composition sizes and one hand display size, by preparing the copy in the detailed following manner a great deal of time is saved—and alterations are cut to the bare minimum.

In the rewriting of all body matter copy, care is taken in the typing to make one line of typewritten copy equivalent to two lines of fourteen-pica composition. This is better than trying to type line for line because it doubles the typist's possibilities of coming nearer the measure and eliminates one extra motion in two lines by the machine operator.

In copyfitting, it is an easy matter to count up the lines of copy and know practically the exact number of lines of type composition they will make. One can then easily determine the size of the cuts which will accompany the article, space for headings, *et cetera*. Copy can be

script, a sub-head of twelve-point Stymie Extrabold, six-point captions and ten-on twelve-point Caslon body matter. There are occasional eight-point courtesy card lines where necessary. While this particular typograph-

6 pt. 294K captions for pages indicated. All 14 ems with 1 quad indentation except in cases noted.

Pages 8 & 9 -- 14 ems

(A) This view of the living room was taken from the front and shows the effect of twin bookshelves.

(B) The floor plans indicate the generous proportions of the various rooms, while the dining room is a perfect example of harmonious Colonial furniture.

(C) The kitchen, planned for step-saving efficiency, has ample room for informal family meals. Note the tailored linoleum and tile work above sink.

(D) The master bedroom shows excellence of taste in its furnishings--vanity is between two closets.

This illustration shows the sheet of copy having only the six-point captions. These are grouped to expedite machine time and are marked for pages and measures as they must be set

killed at this point without cost, or additions can be made without alteration charge—and this is the time to make them. Accuracy in the copyfitting stage will provide ample room for all body matter, and will eliminate the unnecessary step of pulling galley proofs to be pasted in the dummy. Each article is marked for its correct page in the dummy and only the respective display heads accompany this copy.

The typography in this book calls for "squared up" sub-heads, that is, they must make a given number of "full" lines (usually three). These are typed line for line and characters are counted to bring them as closely as possible to the required length. However, they are not copyfitted for the full measure (over two columns) and space for a tentative two-mutton-quad indentation is figured for either end of each line. The operator, therefore, has an optional line length and should one of the three lines run too long the indentation can be reduced to one and one-half ems, and the other two lines set accordingly.

By using the Stymie Extrabold the shorter lines will stand letterspacing without marring the appearance. Letterspacing is usually only necessary when a line has a preponderance of thin letters—for most of them are counted down closely enough. At this stage, too, is the best time to have copy rewritten, for it costs considerably less to have the sub-heads very near the right length than to rewrite them from the "first proofs." In giving the operator leeway by having an optional line length, if the copy is a little inaccurate, it can be corrected at once with a minimum loss of time.

The one-column sub-heads are the hardest to copyfit for line for line composition, because too many wide letters will throw off the character count. On these it's best to let them run a little short of the right number and let the monotype keyboard operator take care of it with letterspacing. These sub-heads form a group of copy all to themselves. They are marked for their respective pages and the proper measure accompanies each one. As they are a separate group, the operator can go right down the page without thumbing through the dummy or trying to spot them on the body matter copy.

The six-point captions are handled much the same way, except that a mutton quad is intentionally copyfitted for either end of each line. They are set fourteen-pica measure to expedite makeup with

them. They're all together just as the subheads are. This arrangement of grouping makes several "takes" possible without slowing down the machine time. In order to "square up" these captions the first time and

12 pt. 390J sub-heads for pages and measures indicated. Set 29 ems with 2 or $1\frac{1}{2}$ quads on either end of line. These must square up—all others flush or as noted.

Pages 4 & 5 — 14 ems flush

First floor lavatories are a "must" in all two-story homes being designed today.

Page 7 — 29 ems hold in 2 quads

The step-saving features of modern kitchens are not accidents. They have been carefully planned by many firms that co-operate in designing them.

Pages 8 & 9 — 29 ems. indent

Those families seeking a home with nearly every feature included in its design, will find that this one fills the bill at a very moderate cost.

On the sheet of copy illustrated are the twelve-point subheads. In the grouping of these to save machine time, the measures are indicated for each head as shown. Compare the three lines of copy for pages 8 and 9 with type appearing below. Note, also, how the preponderance of thin letters has made letterspacing necessary in the second line, although the character count is just about the same as in the other two lines. The monotype operator handles these easily, and eliminates the necessity for costly re-writes or for alterations

Those families seeking a home with nearly every feature included in its design, will find that this one fills the bill at a very moderate cost.

the body matter. Being monotype, hyphens and commas have a way, sometimes, of eluding the leads or slugs and causing the lockup man to resort to profanity. So, at no extra expense, these quads are probable time-savers on the stone.

Captions are also grouped on a separate sheet of copy and are marked for their respective measures and places in the book. The operator doesn't have to hunt for

avoid rewrites and alterations, they are copyfitted line for line as closely as possible. In doubtful ones a superfluous word is circled in red pencil to indicate that the operator may drop it if necessary. The table of contents and credit lines of the book are set in eight-point, and they, too, are grouped to make a separate "take" if necessary.

After watching an artist laboriously mark a photograph with 3 $\frac{1}{2}$

inches so it would be reduced to a halftone which would be the same width as a nineteen-pica column, this writer decided that engravers might prefer the latter measure-

each pica measure and eliminates errors that might occur in converting picas into fractions of inches.

If the halftone block is a little strong, it can be undercut in a saw

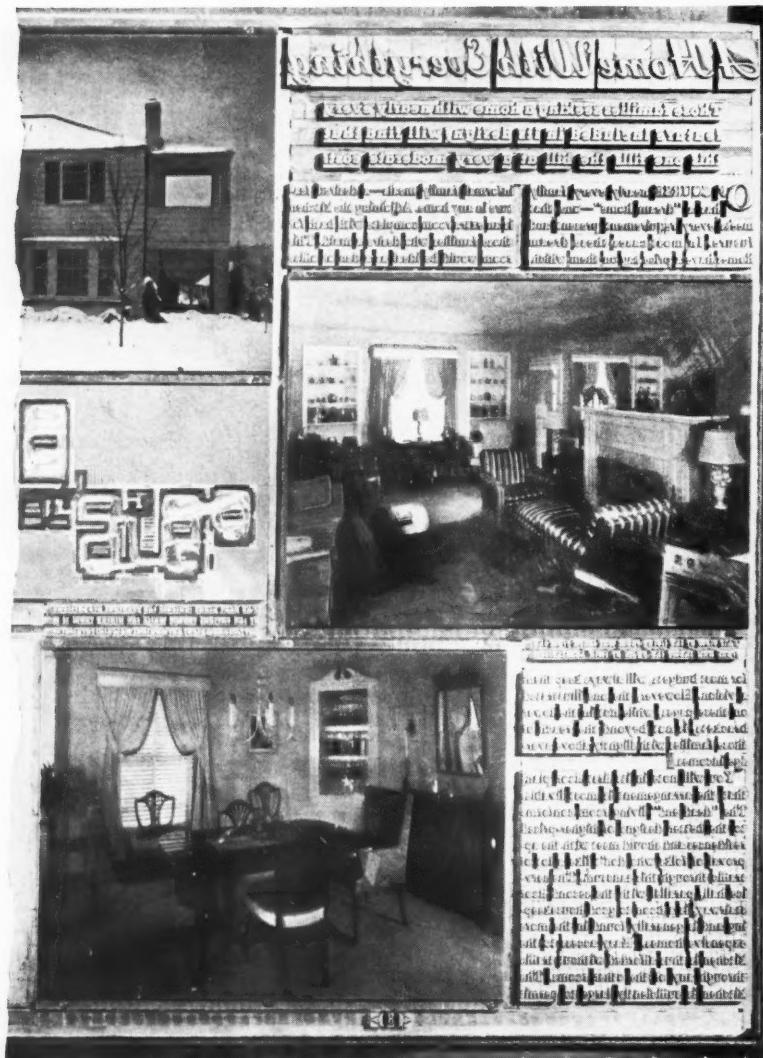
pica size, which enables us to take advantage of a discount offered for same focus reduction. Overlapping halftones are avoided to hold down cost, and where possible are also grouped for "same focus" discount.

As the book is used as a "filler" in the shop and is printed on one of the smaller presses, no outside bleeds are possible. The only one we use is in the gutter—but this limitation helps maintain a lower cost, and does not materially affect the appearance of the book. The layout of the dummy is, consequently, very simple. It is drawn up on pica-ruled paper and shows the exact location of cuts, heads, captions, and body matter. The only copy in the dummy is the repetition of the display heads to enable the compositor to work ahead of the operators without wasting time with extra steps.

The balance of copy—sub-heads, captions, body matter, credit lines—is marked for its proper place indicated on the several groups of copy. As the body matter is set ten- or twelve-point it is a simple thing for the compositor to figure his column breaks to conform with the pica ruling in the dummy. Due allowance is made in the layout for a few extra lines of body matter. The heads and sub-heads are figured to permit an extra line or two without sacrificing appearance—and, due to the typist's skill, that's about as far wrong as the copyfitting has been.

There are no alterations except where there are occasional short measures. These have been, for the most part, entirely eliminated, because a standard measure is more easily copyfitted and saves machine time. Except for an occasional typographical error or a misspelled name (fortunately caught) the first proofs this writer sees of the book are the final ones.

Many of you might say that all this trouble isn't worth it. But when a customer thinks in terms of "to print or not to print" some of these little things might make him more inclined to do the former. Many layout men, not familiar with the production end, overlook these little things in copy preparation. It's surprising how attention to these seemingly small things in the preparation of copy and layout will produce printing dividends . . . and how that bane of all printers—alterations—will be practically eliminated.



The illustration of the type form shows about one-half of the center spread of the book. Note halftones trimmed flush without side shoulder, and how this simplifies the makeup. Should copyfitting be inaccurate, there is room under the head to permit extra lines without any delay in makeup. Quads on either end of the six-point captions eliminate one worry for the lockup man. The thin spacing often required, or the letter-spacing, of these captions when necessary, are operations which are routine for the monotype operator, and, incidentally, help the copywriter out of "jams" due to wide letters or many thin characters

ment. Most of them are agreeable, and that's the way all the cuts in the book are marked for reduction—to pica measures. The engravers further oblige, upon request, by tacking very close on the top and bottom of each cut and by trimming flush on the sides right up to the halftone. This gives the compositor a working piece that will fit right in

without encountering a nail—a blade-ruining process which I have experienced as a compositor. A halftone conforming to these specifications may save anywhere from five to ten minutes of composing-room time. On a book with thirty cuts the overall cost of the job can be reduced a considerable amount. All artwork is drawn twice the desired

Close Relation With Customer and Engraver Aids Printer ★ Careful Preparation of Dummy,

Layout, and Artwork, Insures Better Results, and Cuts Costs • By Richard C. Crehore

IN THE DISCUSSION of any phase of the graphic arts, we are faced with a constantly increasing range of methods and materials, coupled with an extremely precise and insistent demand for more color, more speed, and more economy.

If there is a printer who has not been required to convince customers of the reason for one or all of the basic methods, the time elements, the quality requirements of the various materials employed, he is to be congratulated. The day may come when a piece of printing—regardless of the process employed—will be produced on the rigid specification basis of, say, nuts and bolts, but there seems to be little chance of this occurring in our lifetime.

Printing as we know it today is only ten to fifteen years old. If you doubt that, compare the most outstanding ten-year-old samples with run-of-the-mine contemporary pieces. With the exception of relatively short-run de luxe specimens, produced in what would be termed by present standards a most leisurely manner, there is no comparison. Beginning with the tremendous improvements in photography and the use of color, followed by the modern development of the offset and gravure processes, as well as many improvements in the letterpress field, the printing buyer has a range of selection so great as to constitute a definite problem. For with multicolor offset, gravure, and heat-set letterpress printing, has come a host of less heralded but extremely important developments in photoengraving, ink, paper, and binding.

Eye Appeal Important

Printing is merchandised today as never before—not only must the effect of ink on paper be colorful and photographic but the eye-appeal of the binding and the packaging must be attractive. The average printing buyer is literally bombarded with direct-mail pieces, brochures, and specialty efforts in such a range of processes and materials that inevi-

table demands for variations and new effects result. The printer may have originally created the art but now it is literally a race between the customers' requirements and the ability of the graphic arts to evolve the necessary processes. In any event, we have every reason to be proud of our art—we are living in and are a part of a constantly growing and vitally essential force.

Printer and Customer

This article is concerned strictly with the two main ingredients of any piece of printing—a customer and a printer; particularly, that critical period beginning with the first customer contact and ending when the job is on the press.



TEAMWORK TO WIN!

CALL IT cooperation! Call it teamwork! In the struggle that confronts us, every effort must be as efficient as we can make it. Every moment must be counted and every dollar spent must be scrutinized for value delivered. Thus, business joins in teamwork to win, with before it a vision of victory for the way of life which gives the other fellow a chance.

A winning combination in today's business teamwork is flexible letterpress printing with engravings by Beaver. Throughout 32 years the Beaver Engraving Company has worked efficiently and effectively to provide the utmost in value for the dollar spent in engravings. Now, when you consider the power of illustration and color for your printed matter, your consultation with Beaver specialists is cordially invited.

Copy for above taken from a mailing piece of Beaver Engraving Co., Portland, Oregon

Many more errors occur during this time than during the actual printing and subsequent operations; analysis of any job that has gone wrong too often discloses that somewhere in one of the preliminary operations the specifications were not correct.

At the outset the printer can ask for detailed information to enable him to quote an intelligent figure. Presentation of the piece may consist of some penciled lines vaguely indicating what is wanted or it may be a rough dummy liberally pasted up in the front with various pieces of printed matter and tapering off to blank pages in the rear. Or it may be a work of "art" on heavy white stock glowing with color, with all the illustrations drawn in and the typematter carefully indicated in even, broad, gray lines. The conditions may vary widely—in one case you may find that every element of the job has to be manufactured; in another the artwork is ready for the engraver or you may be required to utilize some old material with new. The list is as great as there are jobs of printing.

Regardless of these variations you must get accurate specifications and at the same time acquaint the customer with exactly what he is to expect in return. Failure to do either will result in difficulties in production or customer dissatisfaction—or both.

Element of Service

Many points must be considered—artwork, engravings, composition, paper, ink, presswork, binding—even packing and shipping. It may require tact and resourcefulness on your part to put over the points your experience indicates must be made.

Then begins that effort which is termed "service," necessary to the successful culmination of any piece of printing. In order to discuss "service" in its detailed application, it is necessary to divide the common elements of the graphic arts rather than to attempt to cover it in terms

of a specific order. "Service" applies not only to the requirements of the customer, but to the requirements of the printing plant as well.

"Blue-Print" Dummy

The first element to be provided by the service man—he is no longer a salesman—is an accurate dummy. By "accurate" we mean a dummy that is an absolute blue-print of the job. It must show size details exactly; indicate bleeds clearly, and by means of appropriate notes show color requirements and other vital information. If there is a flaw in the specifications you have already quoted on you will find it in time.

The second element to be produced is a blank dummy of the actual stock or stocks, bound or folded to specifications and trimmed to exact size. At least two copies of this dummy should be produced—one for the customer and one for your plant. Many jobs are pictured in terms of the usually much heavier dummy originally worked up, and the actual stock later appears puny and insignificant. There is no better time to settle this point than at the outset.

Your plant will also be interested in the actual dummy. Folding qualities can be tested, direction of grain checked, binding characteristics determined, and steps taken to procure inks that fit the paper. Not only will your customer appreciate the results but your ink supplier will have an opportunity to make the inks properly.

Imposition Layouts

The third element is an imposition layout—layouts, if more than one press form is involved. How many times have you heard the statement, "Well, if we had made a press layout in the beginning that wouldn't have happened"? Granted that all estimating departments make layouts—you still will find that these layouts are mainly concerned with getting a definite number of normal-sized pages on paper stock of a given dimension.

Artwork, in one form or another, is the beginning of most printing. Your problem is to fit the artwork into the work on a cost and a printed-result basis satisfactory to your customer. Probably no element of printing suffers more from misconceptions of costs and results. Sell your customer on the importance of having a recognized and responsi-

ble studio handle *all* the work for each piece of printing. If even tonal qualities and appearance are to be obtained, "shopping" for price and dividing the work among a number of artists is a poor way to begin. Every artist has his own individual style and it is folly to hope that several of them working entirely separate from each other will produce the same finished result.

Concern yourself very definitely with type copy in relation to the artwork. Considerable economy may be effected if display lines and other text matter, properly part of the artwork, are included. It is very easy to overlook this item—also quite costly. Point out to your customer that expensive extras and alterations may be avoided by having a clear understanding between the artist and the printer.

Checking the Artwork

If at all possible, rush the first piece of artwork into your plant for a check—you may have missed a point or two. In any event, this procedure will be welcomed and cooperation will be more readily extended. The plant will have to labor with what you bring in and they really appreciate any effort to meet their problems.

If photographs are to be colored, explain that this is a specialized process and, if not done correctly, some very sad printed results may occur. Mere plastering of opaque colors over the photograph will not do! They may be pleasing to the eye but the camera lens will penetrate this film and pick up details not wanted. Explain that copy negatives and prints for bleaching are necessary before either the stain or the dye processes can be used. The color must be worked into the emulsion of the print before suitable artwork is produced.

Avoid "Flat" Copy

In monotone artwork insist on brilliant glossy prints and sharp, contrasty retouching. With each step in the manufacture of a piece of printing there tends to be a loss of detail. Don't handicap your plant with dull or "flat" copy.

Photoengraving should properly be considered after artwork. It is the first mechanical process in printing and requires a high degree of skill to produce satisfactory results. For the first time (with the exception of

the gravure process) ink can be applied to paper and the *printed* effect studied. For letterpress printing there is no excuse for not proofing the engravings with the proper ink and on the paper stock to be used in production. In addition, the proofing should match the type of printing—either single dry impressions or wet two-, three-, or four-color impressions on the proper equipment. Color sequence will have to be determined and, provided the right amount of ink is used, a color guide that can really be followed will be furnished your pressroom. As an additional guide, see that color bars showing solid and screen values appear on all multicolor work.

Remove Enamel

If the engravings are to be molded for printing plates ask to have the enamel removed. A slightly sharper plate will be obtained. If engravings mounted on wood are to be made up in a type form, study the page layouts and specify nailing margins accordingly. It is possible to minimize mortising and alteration charges considerably. If the mixed form is to be electroplated it may be advantageous to tack unmounted engravings on quads.

Whether you make the engravings or not, insist on proper etching and finishing. Insist that the solids be painted up to eliminate that well known formation which always causes trouble in the pressroom.

Bargains Infrequent

You can be of "service" to your customer in the matter of engravings generally if you can convince him that he will receive, as a rule, only what he pays for. Bargains are not often to be had and low prices too often merely add to the pressroom's problems. The sharp detail and contrast that characterize good halftones cannot be produced by makeready—neither can you get this result with a single, flat etch.

Typesetting, unfortunately, sometimes seems to be regarded as a necessary evil to be gotten over with as quickly as possible. We have such a wide range of type faces that with reasonable care the appearance of any job can be improved by careful selection. Perhaps the best way is to submit a style page. Nothing equals seeing the finished result. If you happen to discover copy characteristics that would otherwise probably

be unnoticed, you will be well repaid. Once the customer has made his choice, furnish him with a simple scale showing the widths at which to set his typewriter. That simple function plus the number of *typed* lines required (which you will figure for him) will enable him to fit copy within reasonable limits. This procedure, also, is quite apt to produce "edited" copy.

If a considerable number of pages are involved, furnish the customer with accurate printed layouts on heavy stock. Request completely pasted-up copy for each page. The layouts should show type size registered to the trim, trim size and bleed size if the latter is specified.

Alterations Costly

These simple preliminary operations will result in greatly lessened alterations, and your cost sheet will be easier to look at. For, contrary to usual opinion, there is no money in alterations.

Your "service" to the customer in typesetting will be of the greatest benefit if you can fit the style of composition to the class of work to be produced. With four methods of typesetting now available—linotype, monotype, ludlow, and handset—you are not limited in range, effect, or considerations of economy. Sell your customer type matter that is in keeping with the other materials used. If a simple one-color job is planned use line composition. Any type can be put together tastefully; white space can be used properly, and the entire makeup be a credit to your plant. If a definitely high-grade job has been designed, see that the composition and makeup are in keeping—it may cost a little more but the quality and beauty of the result will more than justify the added expense.

Type Paramount

Remember one thing—regardless of beautiful illustrations, color, and all the other effects used in printing, no one yet has been able to put over a message without the use of type. This does not mean that type should be conspicuous—rather the opposite. Blend it into the whole, and, if you don't do anything else, make it *easy to read!*

We are now in the hypothetical position of having all necessary elements prior to putting the job on the press except paper and ink. We

will assume that the paper has been made according to specifications. As procurement of the ink is strictly the printer's responsibility that, also, is assumed to be in good hands.

Troubles Not Over

Your troubles are not over, however, unless the production factors of the job have been explained to and accepted by the customer. You should start the production picture with the first sales contact and, step by step, build it up through the preliminary operations until you can present in writing a delivery schedule that can be met. The term a "printer's promise" does our industry no little harm. You cannot sell a customer the merits of any method or procedure unless you can deal in definite time units. This does not mean that every job you handle is to be a race—with your plant on the short end. Properly presented to the customer you should be able to secure sufficient time for each operation. Of course, there will always be a percentage of those last-minute nightmares on which delivery was needed yesterday. No industry as large or as important as the graphic arts will ever entirely solve this.

Check All Details

As a matter of course, you must check all details. Your work is not done with delivery of the artwork or engravings or type matter. How is delivery of the paper—on time and in the proper quantity? Have you furnished the pressroom with the necessary color samples or progressive proofs? Has the customer okayed all of the job or is he holding part back for price changes or other alterations? Have you seen to it that a complete dummy for the pressroom is made up showing final okay? If the job is to be spirit varnished, have you had the ink checked for bleeding? Have you checked the job for mailing weight? These are only a few of the many details that must often be sought out and organized. If you can foresee trouble and safeguard against its occurrence, the work will proceed accurately and smoothly.

EDITOR'S NOTE:—The above is a digest of an address delivered by Mr. Crehore, a sales executive of the W. F. Hall Printing Company, of Chicago, before the February meeting of the Chicago Club of Printing House Craftsmen. The address was well received.



Answers to the following list of questions have appeared in the pages of THE INLAND PRINTER and other sources of information to printers at various times. How retentive is your memory? How many of these questions can you answer without turning to the answers on page 60 of this issue? Give yourself a tryout, then see if you were right.

1—It is estimated that the following percentage of the average plant's total annual gross business is represented in dead metal: 2, 3, 4, 5, or 6 per cent?

2—Some printing customers don't want good work—they actually demand "corny" printing. True or false?

3—Ideas on layout can be copyrighted by a printer to prevent customers from stealing them. True or false?

4—Standard procedure for tying up type forms requires that the string always end at the lower left-hand corner. True or false?

5—in proofreading, characters to be changed should be completely obliterated, as an aid to the compositor. True or false?

6—for presses not equipped with static eliminators, name three methods of preventing static electricity.

7—an unofficial investigation shows that during February the printing business was (a) up, (b) stationary, or (c) down.

8—Name a printing process other than gravure in which a "doctor blade" is used.

9—Pica was the old name for designating the size of twelve-point type. What was the old name for eight-point? Nine-point? Seven-point?

10—Forms which set solidly on the bed of a press will never work up. True or false?

11—What will cause fine lines to appear on printed work at right angles to the impression?

12—List the trade names of six most popular square-serif type faces.

Plant Arrangement Shift Reduces Lockup Time

By WILL LAUFER

• WHEN A PRINTING business is allowed to run by itself for a period of years without a check into operational details, the business starts to slide downwards.

A definite case in point is diagrammed on these two pages. The writer was consulted about excessively high lockup costs in a printing plant, and was asked to prescribe a remedy.

The stonehands and an assistant were constantly taking too long to lock up forms for a pressroom consisting of five automatic job presses and eight high-speed one-color and two-color cylinder presses.

An examination of the situation revealed that as the business had developed over a period of many years, and necessary new equipment added, no plans were made to decide where it should be laid down in relation to the equipment already installed.

Consequently, as the new equipment was rolled in the door it was simply dropped in the place most convenient. The final result was the layout shown on the left-hand page.

In this diagram the dotted flow lines leading from the furniture racks to the five stones seem to be running all over the place; exactly what the stonehands had to do whenever they locked up forms.

Common sense would seem to have dictated at least an attempt to centralize the furniture racks among all the stones. However, the thing that stopped them cold was the fact that two building posts always loomed in their way. These are shown as small black squares.

Two other things are wrong with this plant layout. As shown at the left center of the diagram, where the arrow leads to the job pressroom from the job stone, only two feet of space is allowed between the stone and the cabinets next to the stone. This resulted in a tight squeeze whenever forms were taken to the job pressroom.

This can be checked by measuring or counting the lines in the background of the diagram. Each line represents one foot of space.

The other fault noticeable on the diagram is the tight squeeze necessary to move cylinder forms between the chase racks and galley racks at lower left where the arrow leads to the cylinder pressroom.

In analyzing these flaws, it is readily seen why the stonehands were always "behind the eight ball" in trying to lock up even the simplest forms within the standards of time as set up by the industry.

Another factor that handicapped the stonehands was the various types of patent base blocks used in locking color forms. They were required to use four different kinds of blocks (two of which were obsolete). In brief, they had a great quantity

of many kinds of blocks, but not an ample quantity of any one block.

Therefore, whenever a patent-base form had to be assembled and locked they were always hard put to find enough blocks to lock up a few cylinder forms. The stonehands themselves even made suggestions to the boss about improving their situation but their efforts were always turned thumbs down.

Improvements shown in the right diagram were really achieved with the aid of the stonehands. Here, the building posts presented no obstacle to the solution of the problem. Both furniture racks are centralized between the cylinder stones where all the stonehand had to do was to a reach back to get lockup supplies.

An extra furniture rack, suitable for job lockup, was secured for the job stone, so all the job stonehand had to do was to reach across the one-foot building post to get his necessary supplies.

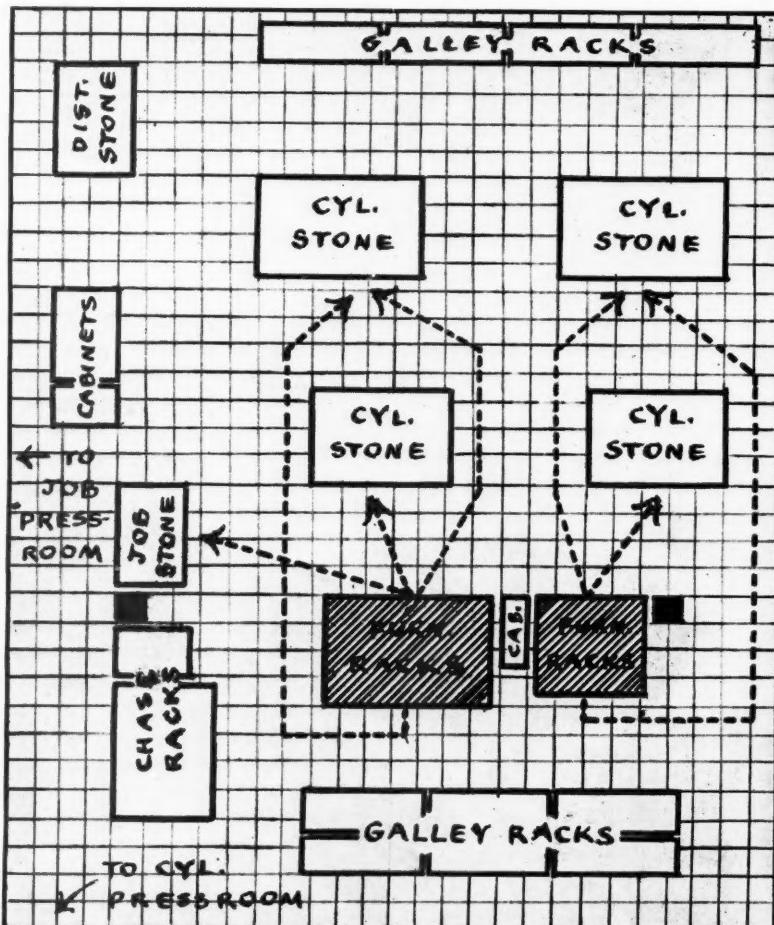


Diagram of plant layout revealing confusion and lack of efficiency which resulted when new equipment was installed without regard to its relationship with that already in use

Notice the short, straight, dotted flow lines on this right diagram and compare them with the helter-skelter flow lines on the left diagram. Observe how carefully all the available space has been divided.

In the left diagram there are many barriers, artificial walls, and bothersome obstacles throughout the whole arrangement. In the right diagram there are now straight-line boulevards leading to both the job pressroom and the cylinder pressroom. This was achieved by shifting the equipment a little in one direction or another in order to take advantage of all available space.

The patent-base situation was also taken care of by replacing the small supplies of four kinds of patent-base blocks with ample supplies of one kind of patent-base blocks. This equipment was paid for by killing many tons of standing type and plate metal that was junked for its scrap value.

The final result of this arrangement can be summed up by telling an actual experience that happened after the new installation was completed.

The job stonehand asked one of the compositors to help him lock up a good sized form for a 12 by 18 automatic job press. He punched in, locked the form, and was ready to punch out again when he noticed that only three minutes had been consumed in the operation. He asked the stonehand whether to charge the actual time (twelve minutes, generally allowed), or wait until the full six minutes, or one unit, were up. The stonehand told him to charge actual time.

From then on the stonehands discovered that every press form could be locked up in less than the standard time set up by the industry. Just think of the savings this plant effected by careful planning, and the edge it has on competitors.

RATIONING OF SUGAR HANDS GOVERNMENT PRINTER A SWEET JOB

- THE GREATEST single printing job in the nation's history was plumped into the lap of G.P.O. when Uncle Sam decided to ration sugar. To housewives the rationing meant less sweets for the family, but to G.P.O. it meant turning out more than 700,000,000 forms, cards, and booklets on between 11,000,000 and 12,000,000 pounds of paper!

A heroic task, and one that called for heroic measures to complete in the narrow time limits imposed, and the record of its accomplishment adds a glowing chapter to the illustrious history of Uncle Sam's print shop.

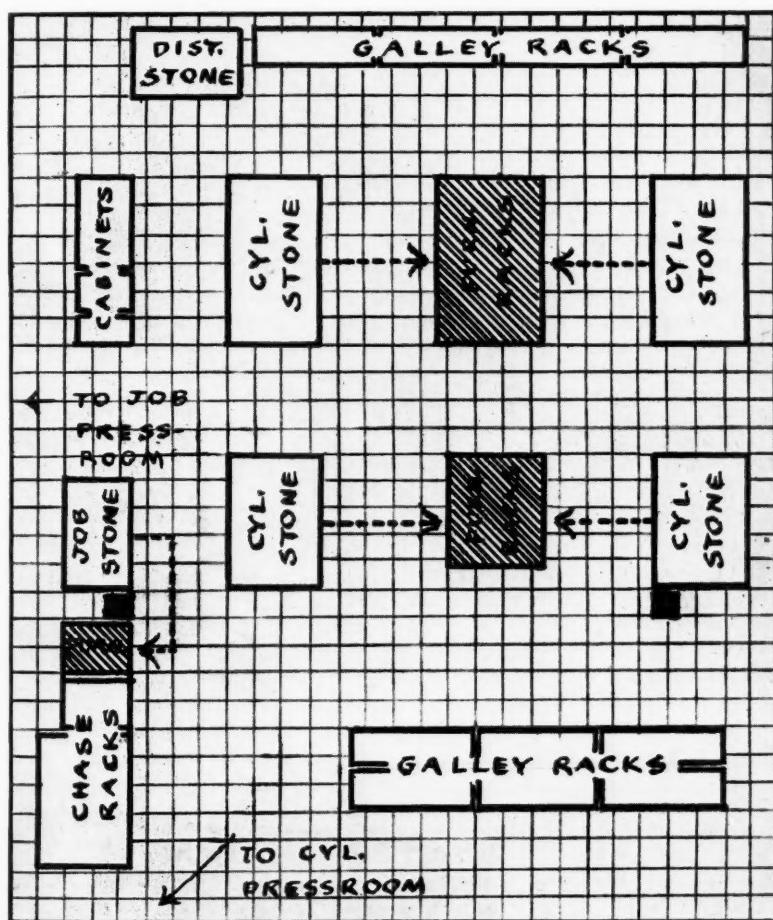
Consider first the numerical magnitude of the undertaking, attuning your mind to astronomical figures. There's the ration book proper, of which 190,000,000 copies had to be produced. Then comes the little item of 200,000,000 consumer application forms, and another 200,000,000 consumer instruction sheets to accompany them.

G.P.O. rolled up its sleeves and went to work. The planning division designed and laid out the production; the technical division carried on the necessary research, while the production divisions made test runs and experiments. The magnitude of the job made it mandatory to iron out all the production problems before actually launching the project.

Obviously the Government office could not handle the job alone, and contracts were let to twenty-three outside printing firms, which were among the 350 that submitted bids.

The press sheet given printers conveys a vivid idea of the work of producing the stamp sheets, which make up the ration books. Instructions which accompanied the layout included "Print face only in black ink; clear, sharp letterpress printing demanded. Deep press perforation is to divide the twenty-eight stamps ($\frac{3}{4}$ -inch square) along the lower edge of each form, like layout.

"Printing, press perforation, and numbering (one impression) will be as follows: each form will be made up of twenty-five numbering machines (six wheels) and each numbering machine will be followed by



This diagram shows what may be accomplished when the layout of a plant is planned to bring about a minimum of wasted time and footsteps, resulting in reduced operating costs

a different key number made up in the form. Printing will be consecutive numbering from 1 to 999,999 without reset and all machines in the form showing the same number after each impression."

Paper, with 8 per cent overage allowed, was supplied by the Government to successful bidders, as well as two sets of Tenaplate molds for use in making electrotype patterns. All electrotype plates and molds must be destroyed under supervision of the G.P.O. upon completion of the presswork. Accurate trimming was specified, in order to insure uniform margin for all stamps on the ration card.

Paper presented its own problem, and six mills were set to work full time to produce the ration card stock alone. This was a special stock necessary to guard against counterfeiting. News-print sufficed for the application and instructions forms. More than 300 carloads of paper were required in full.

Backs of the stamps were not glued, since this would necessitate a protective slip sheet between each leaf; glue, instead, was applied to the cards upon which retailers were to mount the detached stamps. Stitching, stapling, and cover were all ruled out because of the expense in time and material. Steel perforating rules were specified.

Running 25 up, the rationing book had 650 short and 10 long sheetwise perforations with a press run that ordinarily would cut through zinc. When the million books that were printed in the G.P.O. were put on its 56-inch cylinder press, this method worked satisfactorily.

In the numbering process, each electro, excluding the plates for stamps, had to be drilled to admit a toggle catch to hold the numbering machine and accompanying Ludlow slug in place—twenty-five interior lockups. To keep the head of the toggle from printing, G.P.O. printers cut the head off the catch and used only the horizontal pressure to hold the form together.

For the ration book a single sheet in the form of a French-fold was decided upon, the folding to be done by the person to whom it was issued. Each book carries twenty-eight stamps and the total number involved, 44,800,000,000, is twice the annual stamp output of the Bureau of Engraving and Printing.

Word Division: Surgery as Practiced by Printers

By EDWARD N. TEALL

• FASCINATING, to me at least, is the study of word division, or syllabication. It is important to the printer, because bad division mars the page and encourages distrust of the quality of the whole work. Clean, correct division is part of a good job.

One thing that has amazed me, as I handle copy, is to see how frequently division is neglected, and by what presumably are well informed writers. Within the past few days I have seen these two divisions: sc-i-ence, fou-rth. The writer (who prepared his own copy) is a scientist and one to whom one would look for care and accuracy in details. Apparently these persons who divide by caprice instead of rule or principle simply run the typewriter till it reaches the end of the line, and then, not even bothering to put in a hyphen, break off and resume in the next line.

Spelling, pronunciation, accent, and division all hook up together. The same combination of letters may call for two different divisions: prom-ise, compro-mise. The point of division here is thrown back of or ahead of the "m" according to the accent or syllable stress. An accented syllable tends always to take up the following consonant, which indicates the sounding of the syllable vowel, long or short: prop-het, pro-phe-tic. When two consonants sounded separately come together, the "natural" way is to separate them, one in each syllable: tes-ta-ment, not test-a-ment; tes-tify, not test-if-y. (But where the root word is used with a colorless ending, the two consonants are apt to stick together: test-ing, distrust-ful. "Distrustful" is interesting, because it has two of those "st" combinations, in one of which the letters are in different syllables, while in the other they split between the syllables.

A modern word, "jalopy," brings into play all these factors in pronunciation and division or syllabication. As printed here, it can be pronounced only one way: jalop'py. To match this pronunciation, the word should, in writing or in print, be treated as made of three syllables, ja-, -lop,- and -py. That is to say, it may be divided either ja-loppy or jalop-py. The logic of this is perfectly clear, unmistakable, un-twistable. But many publications—*The Saturday Evening Post* for one—print it "jalopy"; and that says "ja-lo'py."

It will not do to say these are matters of unchangeable principle, leaving nothing new to be said. There are underlying principles, and principles don't change. But we change our pronunciation habits, and so the old principles, when applied, lead to new results in division. Pronunciation is merely vocal division. Division in script or print simply reflects syllabication in speech.

People used to say "re-percussion" and "de-tonate." Now it seems to be stylish to say "rep-ercussion" and "det-onate." As the pronunciation varies, so must its reflection in print; the point of division is shifted. Formerly everybody said "def-icit," but now some of us put on the dog with "de-fi'cit." Almost everybody says "dev'a-state," but I heard a radio speaker say "de-vas-tating." He corrected himself, at once; but he gave me an illustration of this reflection of speech in print, the relation of syllabication to print and to pronunciation. New examples pop into my mind: the verb is "de-mol-ish"; the noun, "dem-o-li-tion." And—

That brings us to our main and immediate point: I have just most gratefully received from W. J. Barse, publisher, at Massapequa, New York, a copy of Fred A. Sweet's little book, "Where the Hyphen?" It is a list of (I calculate) some 20,000 words, divided for quick use by compositor, proofreader, or editor. It is a neat job of ready reference. Mr. Sweet chose to omit technical, scientific words, "as only the specialist would require them." But—suppose the printer is working on a cyclopedia job? The list includes just about everything that could be needed in ordinary work. An excellent omission is that of two-syllable words in which one syllable consists of a single letter, as "among," "obese."

Depth and Tone Separation Vital in Halftone Reproduction ★ Proper Ink and Screen Must Be

Used to Print What Engraver and Photographer Put Into Picture • By John T. Wrigley

READING a pamphlet prepared by an authority on presswork, entitled "Quiz Questions on Letterpress Presswork," several points about ink and other things interested me very much. Realizing that the purpose of these questions was to create discussions on presswork, the thought occurred to me that it might not be out of order for an engraver to set forth a few of his views on the subject.

As these remarks are directed to pressmen, I think it will be well to take each of the materials and much of the equipment he uses under separate discussion. In these notes it will be necessary for me to discuss photoengravings as they are related to presswork, photography, art, and other things which go into the making of some of the materials pressmen use.

The word "cut" means nothing to me, because it may imply an engraving, an electrototype, or stereotype, or even some other type of printing plate.

Modern Halftones

Halftone engravings are produced today under entirely different conditions than existed years ago. Their specific purpose is studied by the photoengraver who makes them. Our discussion here will be about the printing of black-and-white halftone engravings as printing and presswork is done today. Let us leave out all of the notions and pet ideas the back-hall and back-woods plants have possibly fixed in our minds. When speaking of an engraver or a pressman, I refer to those in the modernly equipped plants, for much of yesterday's equipment and thinking will not keep pace with today's demands.

The design for making a halftone comprises the following factors which should be known to the engraver: Type of printing press, approximate speed of same, type of paper stock and the exact quality of stock, direction of inking if possible, and the number and type of

halftones or other plates that will comprise the forms. The halftones should be made to some sort of specifications as the above—to known quantities—and engravers are tireless in their efforts to learn from their clients under what conditions their plates will be printed.

Up to Engraver

Such factors as the selection of screen ruling, selection of metal, depth of etching, separation of the tones, and density value of the subject are all determined by the engraver after he knows what factors the pressman will have to deal with. All of the facts about the printing of the halftone plates should be known before the plates are made. Upon conditions under which the plates will be printed depend what screen should be used, what metal, how much depth and tone separation, and how much density range or value of whites, grays, blacks, should be put into the plates. Engravers make a serious study of these things in order to test their engravings to see if they will print easily and properly.

Halftone screens are made in many meshes or rulings. Sixty, sixty-five, and eighty-five screens are recommended for news stock and cover papers of rough surface and texture. Sixty-five is the happy medium mesh for such papers and holds finer detail than a sixty screen. An eighty-five screen holds more detail than a sixty-five. It is recommended for laid and wove bond and ledger surfaces and is often used for dull-coated, coated, and super. This screen is too coarse for the latter three, and unless the pressroom conditions are much out of the ordinary a finer screen could be used.

One hundred and one hundred and ten screens are not safe for news or laid stocks, although there are exceptions. A one hundred screen is a good mesh for ordinary bond, low-grade coated, and supers. One hundred and ten screen will

hold more detail than one hundred screen, but the ten lines difference between the two may cause trouble. A one hundred and ten mesh is a good mesh to obtain a fine screen effect on a third-rate stock or for some trade publication work where the paper must be low in cost and the halftones fine in appearance. One hundred and twenty screen is ideal for dull-coated stocks and second-grade enamels. It prints beautifully on super and plate stocks. On halftone bond and the smooth ledger papers, one hundred and twenty screen is all right. One hundred and thirty-three screen is recommended for first-quality coated papers. It is entirely suited to good grades of dull-coated, supers, and fine halftone bonds.

Surfaces Vary

This one hundred and thirty-three line screen is the most popular for coated papers, but there are, I believe, about four grades of coated (or enamel) papers. This is where trouble often begins for the pressman. There is a difference in the printing qualities of each grade that is not thoroughly appreciated by all of them. I will be very glad to live to see some method worked out to brand different coated stocks, such as we have in bond and ledger papers, in the watermark. One hundred and thirty-three screen is not well suited to some coated papers. One hundred and fifty screen is intended for only the very finest and best grade of enamel stock where fine detail and gradation of tone is necessary. Under normal conditions, one hundred and fifty screen is easier to print on a fine coated surfaced stock than one hundred and thirty-three is on a cheap enamel, provided the ink is suited to the job.

Copper is the best metal for fine screen one hundred and ten, one hundred and twenty, one hundred and thirty-three, and one hundred and fifty mesh (or line) halftones where fine quality and long runs are a consideration.

There is a compound of alloys, having the appearance of zinc, now being manufactured, which may be classified as being between copper and zinc. This metal has a finer surface and texture than zinc and it is claimed it will give a cleaner impression on long runs than that metal. It is not a substitute for copper except in some instances. Copper still holds first place for fine rendition of tone and long service, in metals used for photoengraving.

Inspect Metals

There is little if any difference in the composition of all copper sheets but considerable difference in the finish. There has been much improvement made in the polishing

Proper depth in halftone etching is decidedly essential. Greater depth than is given in the above list will not guarantee that a halftone will print satisfactorily except possibly on a very fine coated stock with all conditions favorable.

Tone Separation

Depth alone is not a sufficient quality in a halftone. This brings up the matter of tone separation and detail. These two qualities in a halftone engraving, when faithfully reproduced in printing, represent the difference between fine and ordinary examples of letterpress work. We see much of the ordinary kind because all pressmen do not understand separation of tone and sha-

you will notice these are the steps represented by numbers eight, nine, and ten on the gray scale. If not, they will be somewhere within numbers seven and eleven, which is solid black on the scale. In other words, when the dark portions of the scale are laid in the dark portions of a photograph (with plenty of detail in the shadows or in low lights of the picture), a distinct separation of the tones in the picture comparable to the distinct separation of the tones in the gray scale will be evident.

Tones Will Vary

The amount of separation of tone has been determined by the photographer or artist. How much separa-

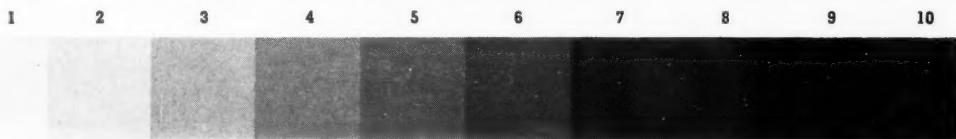


Fig. 1—Tonal gray scale. When tones represented by 7, 8, and 9 are printed so that the dots are all clearly visible, the printer will then find that the proper detail and tone separation, always important, will result

processes of both copper and zinc to give a finer, smoother surface. The smoother and more highly polished the metal surface the finer and smoother the gradation of tone.

Zinc has undergone many changes in alloy compositions and finishes. It has been alloyed for smooth texture, finer finish, and longer wear on the press and for stereotyping. For fine quality in halftone printing, however, copper is preferable.

Depth Measurements

Here again, as with the matter of determining what screen to use, you have probably seen published the standard depth requirements for the various screens. These figures, in thousandths of an inch, represent the depth of etching necessary to constitute a serviceable halftone engraving. The measurements are taken by the engraver with a meter having a very fine point which fits in between the dots in the etched areas. The figures given here are the minimum depth requirements for the various screens:

Zinc:	High-lights	Middle-tones	Shadows
55 screen	8.0	5.0	3.0
85 screen	4.6	3.1	2.2
100 screen	3.2	2.2	1.4
Copper:			
100 screen	2.6	1.7	0.9
120 screen	2.5	1.7	0.9
133 screen	2.3	1.6	0.9
150 screen	2.2	1.4	0.9

dow detail. These qualities mean everything to an artist.

The tones in any picture may be compared to the gray scale or scale of gray values from white represented by the paper stock to black as represented by the solid value of the ink. This is true of a color picture as well as of a black-and-white, but since I have confined this discussion to black-and-white halftone engravings we would better not think about color. (See Fig. 1.)

If you have available some photographic prints, or can go to a camera store or a camera club and study many types of prints, it will help you gain a better understanding and appreciation of pictures of all types. Each and every picture, a photograph, a wash drawing, or an oil painting, contains most of the tones in the gray scale shown above.

Compare with Photos

If you have access to several good photographs—the more the better—of views, portraits, interiors, mechanical subjects, *et cetera*, lay the gray scale on a picture in different places and you will notice that the same tones you see in the gray scale appear on the photographic print. If you have a really good print of, say, a scene or an interior view, one in which you can see clearly all the detail in the deepest black tones,

tion of tone should exist in the picture is determined by the particular subject. This will vary considerably as will be seen in studying the examples of the fine photographic prints often on exhibition or reproduced in well printed publications. Some of these exhibition prints are reproduced in the better class of the photographic magazines, and a study of them will greatly assist any pressman toward a better understanding of *what to print* for in halftone letterpress printing.

Watch Deeper Tones

The most essential tones to print are those in the deeper end of the gray scale. If the tones in halftones that are represented by steps five to twelve are not printing with sharpness and clarity—detail—or are not clearly defined and well separated in the deep tones of the halftone plate, you are not printing what the photographer or artist and the engraver have put in the picture.

Tones in any particular subject put into it by the photographer and the engraver should not be changed to give the picture what may be called "more snap." Such a move will definitely destroy detail and may completely ruin the fine qualities in the picture. Too many pressmen destroy finely modeled and well defined detail by throwing the

ink to the form to "snap things up." This is not presswork—rarely is there a lack of definition and tone separation in the finely printed publications such as those of Conde Nast and other plants that realize the value of these things.

Print All Detail

If you print all the detail the engraver has carefully put into his engravings you have printed them properly. If this is not being done, one of several things is to blame. Appreciation of tonal separation and detail might be lacking, or ignorance of what they represent might be at fault. In either bracket, a better pressman will result if this deficiency is overcome.

Given the highest grade of coated stock, deeply etched, but particularly well separated tones in halftone engravings, a good but not necessarily a new press, good packing, and good rollers, what other factors remain that may make or break the chances of printing exactly what is in the halftone plates? Let us see, ink, makeready, and time to do the job right.

Tones in Halftones

Now I had better go back a little to see what we are striving to duplicate—the tones in the halftones, as represented by the engraver's proofs. We must assume that the engraver has faithfully reproduced the "copy" which is the original photograph, or artwork. If this is not the case, the pressman should stay out of the picture and only perform his part of the work. Nothing can be accomplished by trying to remedy this in the pressroom. How well the "copy" has been reproduced is a matter between the engraver and his customer. The engraver's proofs will show how well the original has been reproduced. If the tones in the "copy" have not been reproduced in the halftone no amount of imaginary proofing "tricks" or pressroom performance will help the situation.

In the back-hall and back-woods bracket comes the printer who tries to do fine quality halftone printing on a job press intended to be used for other than halftone printing, and the engraver who is using a hand press of the Ben Franklin type. In this discussion on modern-day engraving and printing it will be necessary to forget for the time

being that either of these ever existed.

There is no mystery or trickery about the presses which enable photoengravers to get the quality of proofs they do, that may not be duplicated by any pressman. By way of study, call up one or two engravers in your town and ask to see one of these presses. Go during working hours, if you can, and see it in operation. See for yourself how proofs are made. Bring your problems to your engraver with an open mind and discuss them with him.

Engravers Proof Presses

Engravers' proof presses are designed to proof under, as nearly as is practical, the same conditions as pressmen print under. Mark that I have said, *as nearly as is practical*. The practical difference is that the presses are using possibly a different type of ink and rollers, and perhaps are hand operated. This difference does *not* mean that you pressmen may not duplicate the proofs in your pressroom. There must be a difference somewhere between an engraver's proof press and a pressman's cylinder. They are designed for different purposes and this is where the practical difference must come in. You could not call your cylinder press a practical proofing machine, therefore engravers cannot use such a press.

Rollers Differ

Rollers also differ. Engravers cannot use the same type of roller that works well on a cylinder style press unless, perhaps, they are the vulcanized oil type. Many thousands of dollars have been spent by engravers and rollermakers in an effort to adapt to proof presses the type of rollers with which printing presses are equipped. Not all proofing machines are equipped with these "all season" rollers, but the great majority of them are—for practical reasons. I would hesitate to say that vulcanized oil rollers give better ink distribution or serve to get better results in rendering a faithful reproduction of the tonal values in a halftone plate than other styles or types of rollers. They serve better for proofing purposes where less change of rollers may be allowed because of the great cost of proofing than do other types—this is where some practical differences must occur.

There is no difference in cylinder packing except that cylinder makeready is not often used by engravers when proofing. There are some exceptions to this practice as there are occasions when proofs are made on rough-surfaced stocks and on soft-edged vignettes, *et cetera*.

On Makeready

Makeready is too expensive in proofing departments and when it is used it is exactly the same type of overlay pressmen use—nothing tricky or different. No compound or solution is put on vigneted edges to relieve them. The simple underlay is all that is generally used to make good and faithful reproductions of the tones on the plate. Precision and care in working procedure account for the proofs representing the original's tone qualities.

I have always thought that too much attention is given makeready in a pressroom. If I were a pressman I would work for as nearly perfect balance between the form and the cylinder as possible, and hold cutouts to put on the cylinder to a minimum. I prefer using interlays—their effect is, I believe, between that of an underlay and an overlay; immediate but not too harsh. This is my own idea, engendered by close association with the work of men I would call real pressmen.

Engravers will furnish wood-mounted plates any height a pressman wishes, either under or over or as near as is practical, .918 inch. They cannot consistently furnish wood mounts that will not warp or twist. Metal has come into popular use for thousands and thousands of the things we use every day because we have not found any wood that will not warp or twist or that may be finished to as fine a measurement as is possible with metal.

Use Good Stock

Proofing stock should be the stock that will be used to print the job. Any customer may have this service free from his engraver by asking for it. Because engravers cannot find out what stock will be used in printing the plates, he has to use a good grade of enamel stock. Most engravers use a good grade of regular printing paper to proof on, not because they want their proofs to outshine the printed job but because they know the big difference between a No. 1 and some lower grade

is in the reflective point or whiteness of the stock.

The degree of light reflected from a sheet of coated paper may easily be measured on an instrument known as the Eastman Densitometer. Your engraver may have one and will be glad to check different stocks for you and determine the reflection point of each—provided his instrument is a combination of the transmission and reflection type Densitometer. If he does not have a Densitometer, try the local optical goods store, photographic dealer, or leading commercial photographer. The amount of light a sheet will reflect represents the amount of brilliance you may obtain in printing halftone engravings. It also represents just how clean looking the highlights will appear and how well you can define the two light steps of the gray scale, which are in reality the detail and tone separation of the highlights. Gray or tinted coated stocks give a flattening effect.

One of the greatest sins against the pressroom in a printing plant is the selling of a job on fine coated stock and then the substitution of an inferior paper. Have your engraver make his proofs on *your* stock, but be sure to give him the stock (and enough of it, please) *before* he makes the plates. Halftones are etched differently as far as tone separation is concerned for different stocks.

Avoid Cheap Ink

Ink is the last in this discussion of the many factors to be dealt with in the production of fine letterpress printing. Any pressman knows, and I hope they all realize, that without good rollers satisfactory halftone printing is impossible. Given, as I

vure, offset lithography, and letterpress. I sometimes feel they are neglecting the letterpress printer in the matter of black inks. Either this is the case (and I hope it is not) or printers are too careless, not sufficiently interested, or too ignorant of what results to expect, neglecting,

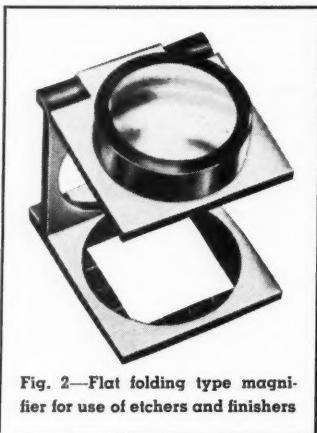


Fig. 2—Flat folding type magnifier for use of etchers and finishers

thereby, one of the most important materials in their pressrooms. This cannot be overemphasized.

Ink used by engravers on their presses differs from printers' ink only in quality and body. For practical reasons the engravers' proof presses require an ink of slightly heavier body than does a printing press. This ink is not the well remembered stiff stuff of the handpress vintage. The body of a good halftone proofing black is not what gives the ink the quality to hold the fine tonal separations in the halftone engravings. It is the quality of the materials in the ink and the fine balance between the various ingredients, plus a difference in grinding. Now, if pressmen cannot use exactly the same ink as the proofer

the fine tone quality in their printing that engravers put into their halftones.

If your rollers are right and set to kiss the plate, not so low that they hit the bevel of the halftone (smudging it all along the edges) fill up all the dot formations (so that you print the side walls as well as the tops of the dots) then jump down on the other side of the halftone—you may begin to print. Adjust rollers properly. Remember type and halftone dots should only be inked on the printing surface, *not* at all down the side walls. Adjust your rollers to the finest possible degree of precision, use good rollers, properly conditioned, and the proper type for your printing requirements. Do this and then check your ink.

Ink that gives good results—the Conde Nast and other such fine quality letterpress printing, must lay black—dense as possible in the shadow or dark portions of the halftone *without* filling detail—which is tonal separation. That is real letterpress printing to me.

More printing is ruined by the ink being unsuitable to the quality of the paper, the halftones, rollers, and press than by any other single item I know of. If your ink will not lay black and is weak and gray in the shadow portions of the plate, you may try to "put some snap" in the job by throwing the ink on. If you do, you will entirely destroy detail and tone.

Overuse of Ink

Do not, ever, attempt to compensate for deficiencies in your ink by running too much of it. Most of the ink men I know have told me that pressmen are prone to run too much

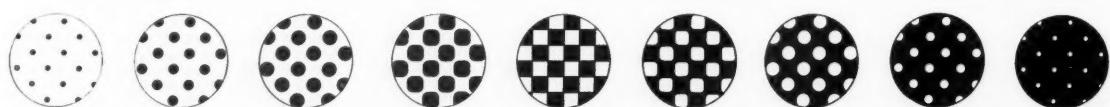


Fig. 3—Enlarged section of halftone dots, highlight dots at left, shadow dots at right. Shadow dots should be printed just open

have said, good paper stock of first quality, good rollers, good engravings, I would prefer a real antique of a cylinder press to a cheap, unsuitable black ink.

The ink industry is absorbed in all the processes of printing, gra-

does, he can still produce a printed sheet that will match the engraver's proof if he will use good quality black ink. Regardless of the speed of the press, the difference in rollers and ink, I claim (and I see it done every day) that printers can get all

ink. This is definitely the case with much of the black-and-white printing I see. Usually the pressman is ignorant of what detail and tone separation represent, is indifferent, or has to compensate for some quality lacking in his ink by running too

much in order to get what he thinks is brilliance and snap. Bring your ink man into the picture and your engraver. Get an ink that will print detail in the dark areas of the plate just as it is in the engravers' proof. Run as little as possible—you may then afford to buy a better quality.

Small Magnifiers Best

Linen-tester magnifiers used by engravers (Fig. 2) should be used to check the lay of ink. Large magnifying glasses merely cover a larger field or space—lack the power of the smaller ones. A half-inch linen-tester magnifies six diameters, and is the best glass to use to inspect engravers' proofs, halftone engravings, and your own printed sheets. Get one of these glasses and get accustomed to using it.

Check your own sheets in the dark areas and see if your printed sheet shows open dots. The dot formations in all tones are shown in Figure 3. Study dot construction. Notice that the shadow portions are produced with tiny white dots on a black background. These small white dots, formed by the paper showing through a mass of black, carry the fine tone gradation and detail in these areas. Detail means everything in the picture. Print all the finest shadow detail in halftones. Run just enough ink to produce contrast without filling the shadow dots. Never fill shadow dots unless you can do so without destroying detail and tone separation. This is rarely the case.

Test Ink's Quality

Never fill the tones in the dark portions of the halftones to make up for a weak, cheap, axle-grease black ink or poorly made engraving. Get good ink and test its quality by comparing its ability to hold detail and separation of tone comparable (by the small, high-powered magnifier test, not the big reading glass type) in every respect with the engraver's proof run on the same stock you are using.

Learn what to work for in half-tone printing, check everything on the press; if your paper is good, put your ink to a severe test. Use black ink that will lay black but not fill shadow detail. Do these things consistently and every engraver and all craftsmen in the graphic arts will be glad to know you—you will be entitled to be called a fine pressman.

Manufacturer Foresees No Drouth in Ink Supply

BY EDWARD A. LUEDKE

THAT THE WAR has already had a profound effect on the printing ink industry, and will have, is, of course, evident. What the situation will be in six months or a year is a matter for speculation, but what we are most interested in is the situation today, what it will be in the very near future, and what measures we can adopt to best cushion the shock.

As far as the supply of inks today is concerned, I question whether anyone has encountered any difficulty in obtaining the colors wanted, with perhaps some relatively unimportant exceptions, such as the metallic inks. Now, I do not say that this condition will continue indefinitely, but I do say that as of today and for some time to come, printing ink will present no serious problems.

The printing ink industry has had to do considerable hunting around for materials. Each day the material situation becomes tighter, and

• Edward A. Luedke, author of this comprehensive article outlining the ink situation as it prevails today, is sales manager of the Eagle Printing Ink Company, Division of the General Printing Ink Corporation. One of the most prominent figures in America's ink industry, Mr. Luedke herewith answers the many questions which have arisen regarding ink supply since the outbreak of the war.

as our armament program gathers momentum, these problems will continue to increase in difficulty. Nevertheless, we remain confident that the printers' presses will not shut down for lack of ink.

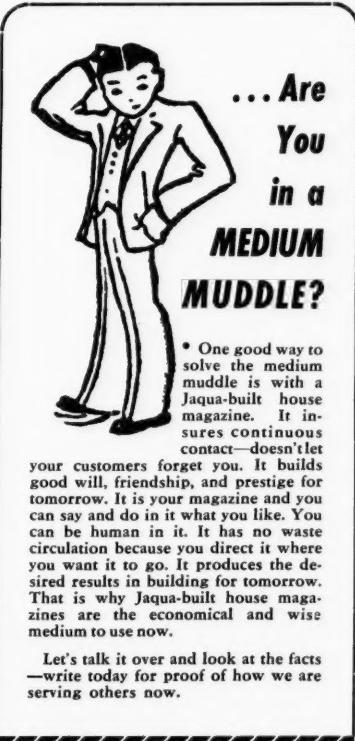
However, a short survey of the present situation, an estimate of what the future will bring, and a picture of what our industry is doing to meet the situation should be of interest.

At the outbreak of World War II, ink manufacturers boasted that the shortages of World War I would not recur. We had a huge native dye and color industry, we had ample sources for natural and synthetic vehicles—we could see no trouble for the industry.

We were wrong. In company with 99 per cent of the rest of the world, we had not realized the difference between the first World War and this one. We had not comprehended the vast amount of matériel that a present-day war requires. And we had not realized how greatly we depended upon metals and chemicals essential for armaments.

Chrome, lead, zinc dust, a vast array of coal-tar products, cobalt, titanium, tin, steel—practically every metal is used somewhere in ink manufacturing and packaging.

Let us consider the yellows—those that can be used in process work, as chrome yellow, hansa yellow, benzidine yellow. The first named requires in its manufacture a small amount of chrome, the entire supply of which has to be imported, mainly from the East Indies and Australasia. Some deposits have



Copy from "The Jaqua Way," houseorgan of The Jaqua Company, of Grand Rapids

been located in the United States, but are far from being in production. Now chrome is essential for use as a hardening alloy in steel, and between tanks and printing inks, who will get the chrome? At the moment, stocks in the hands of the printing ink manufacturers, the dry-color makers and their suppliers, are sufficient for some time to come, but the long-term prospect is not good.

Ordinarily, this would present no great problem to the inkmaker. We would swing over to hansa or benzidine, and printers would never know the difference, except that the inks might be a little stronger and cost a little more. But critical materials in the production of these substitute colors have been diverted into plasticizers for powders—and, again, who gets the material?

Now for the reds. Practically every red of any importance depends to some extent in its manufacture on the use of Beta-Naphthol and Toluene, both coal-tar products essential to war needs, and in supply considerably below the estimated requirements.

In varying degrees of intensity, the same applies to blues, particularly the toning blues used to enhance the appearance of our better black inks. If the very small amount of methyl violet used to tone two pounds of news inks can serve, in the form of tetryl, for the booster in a 3-inch anti-aircraft shell, we will do without toned news ink. The one bright spot is that carbon black is in adequate supply and should continue to be.

This is not a pretty picture. But before you begin to throw out your color schedules, bear in mind that this is, in the main, the situation to be confronted *in the future*. Stocks of finished inks, stocks of raw materials in the hands of chemical and dry-color manufacturers, and the percentage of our past requirements that will be allotted to us, all postpone the day of actual shortage.

It is with this picture of future shortages in mind that our research laboratories, and those of allied industries, have been hard at work for the past two years. Work has continually gone on toward developing new colors produced from non-critical materials, for vehicles to replace those synthetic vehicles now on priority lists. Considerable prog-

ress has been made, and more will follow. Incidentally, one by-product of this activity is bound to be the discovery of new improvements in printing inks that I have no doubt will be even more startling than those of the past ten years.

It has been suggested that as Chrome Yellow is indispensable for process work, all stocks of it should be reserved for that use. This idea has had a lot of support, and in fact was strongly recommended at a meeting in Washington a month or so ago. However, at that time it was brought out that a great many trade-marks and packages depend for their identification value on

their color. Were these identifications to be thrown aside for the duration of the war? It was evident that there was a very decided difference in opinion between groups.

The current plan, and the one which will probably be adopted, is a horizontal cut on all colors, probably 25 per cent. Offhand, this looks like a serious restriction on color printing, but is it? We know there is a large volume of color printing that is going to be lost because of the lack of products to advertise—notably automobiles, tires, refrigerators, washing machines, radios, *et cetera*. Curtailment of lithographed tin cans will release a great amount of printing ink dry colors to other divisions of the printing ink industry. A considerable reduction in the use of color on corrugated boxes is already showing up, and that again releases color for other uses.

Another suggestion is that hardy perennial, color standardization. Putting aside my normal objections to standardization, nothing could be worse at this time. We want to be able to use up every ounce of dry color, whatever its shade, and if you allow the inkmaker some slight latitude in shade, he can do that without materially affecting the quality of the ink and the job. In practice, we must change our ink formulations to meet the requirements of your plates—not your plates to meet the requirements of our inks.

To sum up, then, I am convinced that, for 1942 at least, we are not going to have any serious ink shortage. You will have to allow us more tolerance in shade, and you will certainly do well to consult with your inkmaker as to the immediate availability of colors, but I continue to believe that we inkmakers are going to be a great deal more concerned about securing sufficient business to keep our mills busy than about securing materials with which to manufacture inks.

This, then, is the situation as I see it—now. Conditions change rapidly. Washington may send out orders tomorrow, or next week, or next month, that may alter the picture completely. Restrictions on supply or restrictions on demand may increase or decrease. All we can do is to meet conditions as they arise—but until the Government decides, as it never will, that all printing is out, you'll get ink for your jobs.



IT'S THE YEAST IN THE BREAD

★ The one agent that makes all the action take place in bread is the yeast—it starts things and makes the bread rise and results in the lightness and goodness that wins in the taste-test.

So it is with ideas in advertising. The one agent that makes all the action take place in the prospect's mind is the idea behind the promotion effort—ideas start things and make the prospect's mind rise to the occasion and result in goodwill and prestige for your company and product that will win sales in the future when you need them.

For over 18 years the Jaqua organization has been supplying good, sound ideas to a growing list of satisfied clients. Ideas that have proven to have the qualities that get the action they aim for whether it be direct sales or building prestige and goodwill from an institutional standpoint.

Try us out on your next advertising and promotional problem. We'll put our best efforts forward to give you the ideas that bring action like the yeast in the bread. Put us to the creative test.

THE JAQUA COMPANY
GRAND RAPIDS, MICHIGAN

Adapted from advertising copy of The Jaqua Company, of Grand Rapids, Michigan

BUSINESS BUILDING

COLOR . . .

PUTS THIS BIRD ACROSS

• One cardinal will stand out against 10,000 sparrows, his brilliant plumage instantly attracting all eyes to him. So it is with printing. The piece of printed selling in color that comes in the mail with a host of black-and-white offerings is in a class by itself. It makes an impression upon you . . . gets its selling message across to you. We're experts in the art of injecting just that right touch of color to *compel* attention. Let us help plan your next mailing campaign. Let us show you what color, with our superior printing service, can do to increase your sales.



THE GRAPHIC PRESS • CHICAGO
309 WEST JACKSON BOULEVARD • TELEPHONE GREENBRIAR 3180

KEEP PECKING AWAY THE BLOTTER WAY . . . IT'S BOUND TO PAY

OUR feathered friends are friends indeed
And just the kind of friends we need;
For Business follows in their wake,
And Business isn't hard to take.
THE INLAND PRINTER'S flock of birds
Accomplishes far more than words
By causing customers to smile,
A practice that you'll find worth while.

With cartooned guile each little flier
Will kick your income tax up higher,
But with it soars your income too,
So ponder that when you are blue!
So profitable have these birds proved
Ye Editor was strongly moved
(Spurred by printers' anxious queries)
To keep on publishing this series.

So here's the Cardinal, a bright
And vivid little feathered mite,
Whose message to your clientele
Is color use to help them sell.
All down the line these birds have been
Sagacious counselors and friends;
The Owl is wise, the Hawk astute,
The Peacock had good looks to boot.

The Pigeon got his message home,
The Parrot's words would fill a tome.
The Robin grabbed the early worm,
And all to do you a good turn.
The Dodo and his egg have died,
The foolish Ostrich tries to hide
And thus dodge actuality,
A most apparent fallacy!

But all the IP birds impart
A lesson one can take to heart:
To keep on plugging through the mails,
To boost good will and bolster sales!
With each a single point is made;
Together they're a strong parade
Of reasons forceful and compelling
Why you can help clients with their selling.

So "Keep 'em flying" high and long,
And cash in on their swelling song
Of mounting profits for your shop . . .
We know that you'll come out on top!
Electro for black of illustration, \$1.95; red, \$1.10;
both, \$2.90. Tint background electro (optional) \$1.95.
Rubber plate can be cut for this, printing in lighter red
or another color. Cash must accompany all orders.

BLOTTER No. 8



WATCH TODAY'S SKIES

for the first Stratoliner

Just at noon today,
the first Stratoliner to visit Chicago
will make its appearance over the Loop.
As you watch it, a mile in the air,
remember this:

- It is the largest, newest, and finest flying transport in service anywhere in the world.
- It is four-motored for greater power, greater speed and greater smoothness.
- It carries 33 passengers and a crew of 5.
- It gives you the fastest and most luxurious service ever offered from Chicago to New York and to California.

TRANSCONTINENTAL Airlines

WATCH TODAY'S SKIES for the first STRATOLINER!

Just at noon today, the first Stratoliner to visit Chicago will make its appearance over the Loop. As you watch it, a mile in the air, remember this: • It is the largest, newest and finest flying transport in service anywhere in the world. • It is four-motored for greater power, greater speed and greater smoothness. It carries 33 passengers and a crew of 5. • It gives you the fastest and most luxurious service ever offered from Chicago to New York and to California.

TRANSCONTINENTAL
Airlines

WATCH TODAY'S SKIES

for the first Stratoliner !

Just at noon today, the first Stratoliner to visit Chicago will make its appearance over the Loop. As you watch it, a mile in the air, remember this:

- It is the largest, newest and finest flying transport in service anywhere in the world.
- It gives you the fastest and most luxurious service ever offered from Chicago to New York and to California.

T-R-A-N-S-C-O-N-T-I-N-E-N-T-A-L
AIRLINES

These five
advertisements
tell what
is to be sold—
and tell it
effectively

Joseph Thuringer

Watch Today's Skies

for the first Stratoliner!

Just at noon today, the first Stratoliner to visit Chicago will make its appearance over the Loop. As you watch it, a mile in the air, remember this:

- It is the largest, newest and finest flying transport in service anywhere in the world.
- It is four-motored for greater power, greater speed and greater smoothness. It carries 33 passengers and a crew of 5.
- It gives you the fastest and most luxurious service ever offered from Chicago to New York and to California.

TRANSCONTINENTAL AIRLINES

WATCH TODAY'S SKIES

FOR THE FIRST

Stratoliner

Just at noon today, the first Stratoliner to visit Chicago will make its appearance over the Loop.

As you watch it, a mile in the air, remember this:
It is the largest, newest and finest flying transport in service anywhere in the world. It is four-motored for greater power, greater speed and greater smoothness. It carries 33 passengers and a crew of 5. It gives you the fastest and most luxurious service ever offered from Chicago to New York and to California.

• **NOTEWORTHY, IN MY OPINION,** is the variety of appeal which can be obtained from interpretations through type of a single copy idea, as evidenced in the Stratoliner advertisements. I was also impressed by the divergence of viewpoints of the several reviewers, barely two voicing similar judgment on the participating typographers. This may be, of course, a small-scale measure of the reaction of newspaper readers in general to appeal in advertising.

Discernible throughout the series is the inclination, probably unconscious, of typographers to create designs for promotion and sale of typography itself, rather than to employ typography as a medium for sell-

ing something else. Regarding the Stratoliner series, the points to be considered are (1) Which ad would perform a satisfactory selling job, and (2) What is to be sold? Neither hardware nor wedding stationery in this case.

At a time when the world is obliged to be "sky-conscious," it seems strange that so many contestants failed to emphasize the utmost importance of the time element involved. Surely, in this blasé era, no one would keep his neck craned up at the sky all day, even to see the vaunted Stratoliner.

Therefore, let us forget extra fine typography in this case and get to the point:

Persuading people to "Watch Today's Skies" at NOON is the vital thing; a few moments too

Omission of signature from No. 5 is due to the fact it was omitted from typed copy sent designer and should be disregarded. Features of the display are unaffected

soon, or too late, and the advertisement is so much wasted space.

My No. 1 selection is based upon the effective treatment of the dramatic spectacle which the message describes—even though the text is handled in a slightly poetical style.

I agree with Mr. Pagett and Mr. Kofron in their choice of the following three specimens.

My selection of No. 5 to do a good selling job is made because it does place some emphasis upon the time, although I wish that I could ascribe more personal appeal to it.

When a typographer realizes the purpose of his task, employs his knowledge of type with its display and decorative qualities, plus his skill, he'll not be far from the goal.

★ Editorial

FOLKS We Can Get Along Without

Many recall, a dozen years or so ago, the lamentations of crapehangers and sourpusses that radio would kill off newspapers and magazines and put commercial printers on the blink. Nevertheless all of the prospective so-called victims have done pretty well during the intervening years. For instance, the American Newspaper Publishers Association reports that during the six months ended September 30, 1941, newspaper circulation in America reached the record high average of 44,369,705 a week-day, which is 50 per cent higher than it was in 1920. Of course, since Pearl Harbor, all circulations have soared to still new highs. In a national contest with one of the nation's broadcasting companies, a farm journal won out in a study of buying habits of rural families, with a newspaper and outdoor advertising concern runners up. Commercial printing plants, including those printing and mailing magazines, have added to their buildings and equipment to the tune of millions of dollars. Billions of copies of printed literature have been distributed by radio stations. All of which puts the lie to the blubbering pessimists who predicted dire calamity to the then existing institutions.

The world has always had such pests. They pooh-poohed the roundness of the earth, the powers of gunpowder and steam, the germ theory of disease. They fought the revolution in transportation destined by the railroad and the steamboat, and, in industry promised by labor-saving machines and devices. At first they refused to believe the airplane and the radio.

Eventually they are trampled beneath human progress, as it shall ever be. The universe is too vast and too marvelous and too great an evidence of a Divine Plan to be stopped by nit-wits. Humanity has a part in the plan which crapehangers have failed to see, and humanity proposes to go ahead in carrying out its task, whether or no.

GREAT Value in Coöperation

The value of coöperative effort through a printers' trade association is exemplified by the experiences of the Graphic Arts Association of Illinois, whose headquarters is in Chicago. When the National Defense Program began to take shape in the fall of 1940, officers of this association established contact with the Public Printer in Washington and were made members of his advisory committee. In the spring of 1941, in coöperation with printing trade associations representing four other areas in the Middle West and South, a coöperative program with the Government Printing Office in connection with National Defense printing and other matters of mutual interest was formulated. This cleared the air and created the necessary good feeling for the greater coöperative effort with the Government Office of Production Management.

When the O.P.M. created the Defense Advisory Committee to represent the Pulp and Paper, the Converted Paper Products, and Printing and Publishing industries, the Illinois group was represented by one of its prominent printers. Furthermore, the Illinois association created a committee to work in harmony with the Industry Advisory Committee of the O.P.M. Similar tie-ups were made by the other areas in the Middle West and South with the result that all have profited by the close co-operation with each other and with Government agencies.

This is proved by the results as shown in the annual report of the Graphic Arts Association of Illinois: First, a readjustment in the 10,178 paper items made available to printers and other users of paper by paper merchants was made in such a constructive way as to avoid any disruption in most types of printing; Second, through the association office, acting as agent for the various members equipped to handle Government printing, contracts were made for \$1,400,000 of public printing which was produced by Illinois printers. There is little doubt that the results in the other areas of the Middle West and South were equally favorable. All of this is tangible evidence that trade associations can be made to bring real results to members if coöperation is undertaken earnestly and with a desire to serve honestly both customer and member.

ONE SOURCE of Waste Paper

Reports on the Government's extravagant use of paper have finally reached the Chief of the Bureau of Industrial Conservation and the Price Administrator. These officials have been urged to enforce conservation of paper among the several bureaus of Government as an example of the kind of sacrifice the people are called upon to make.

Johnny Q. Public doesn't realize the extent to which the propagandists of the executive departments have expanded their activities. Here are some of the figures: The annual payroll for Government information and propaganda totals \$27,500,000; the cost of blank paper used last year amounted to \$2,515,858; the free mailings of all the bureaus for the same year cost the taxpayers \$49,020,190, or a total of nearly 80 million dollars, much of which was pure waste, neither being wanted by the public nor needed.

Day after day, tons of paper are delivered to the newspaper men, columnists, and radio stations in Washington as well as to newspapers throughout the land and to the public generally by the separate press agencies maintained by each of the Government bureaus. Great quantities of this material are said to be not newsworthy and merely reach the wastebasket.

The source of some of the waste paper which fills the public's wastebaskets is now quite understandable.

While some of the matter is of interest to some of the people, not all of the matter is of interest to all of the people. Probably 75 per cent of the effort is purely propaganda which helps support vast numbers and much more than incidentally is designed to strengthen the present position of the "ins" in office.

Congress is largely to blame; its blank check appropriations invite just such bureaucratic procedure. Congress can easily remedy the situation by cutting down, and in most cases cutting off, appropriations for this non-essential expenditure. If the Government expects the people to sacrifice and save in order to win the war, the people have a right to expect the Government to stop such waste and non-essentials. In the meantime the people to whom the unwanted propaganda is mailed can do much by refusing to accept it and tell the mailman to take it back. It's a good way to help cut down the useless mailing lists.

WOMEN Replacements

The constant loss of printing craftsmen to the armed services and to defense industries, in another year, may reach such proportions as to bring about plans for utilizing more women in the mechanical operations of the industry. News has just come from England that by agreement with the Typographical Association (Union), women in that country may, under certain circumstances, be engaged for and trained to Typographical Association operations *in anticipation* of shortage of workers occurring as a result of men being called for service with the armed forces.

If America finds an armed force of eight or nine million men necessary "to do the job," the non-essential printing industry will be compelled to give up more and more of its skilled workers to the armed forces and munition plants. It is scarcely probable that the men remaining in the industry will be sufficient to man it even at reduced volume. In that case, women may have to be called upon to a greater degree than ever before to do the work of printing craftsmen.

It is within the knowledge of almost all in this industry that women have made good as linotype and monotype compositors, and as operators of the lighter classes of bindery machines. Thousands of the industry's best proofreaders are women. Many women are excellent job- and cylinder-press feeders and are good at make-ready. Undoubtedly some would have made excellent "pressmen," had they had an opportunity. In acquiring skill and dexterity at repetitive operations, they most always excel men. They have natural aptitudes for style, color, composition, harmony of color, all of which are essential qualifications for more than one job in the print shop.

The nation is at war with the forces of evil. The men must do the fighting at the front. Circumstances will force women into the places of thousands of men. It is not an ideal arrangement, but when our rights and liberties and very existence are threatened we may have to forego the ideal for the ultra practical. Indeed, even now it may be the practical thing to do to open training programs for the women in anticipation of the day when we shall need them.

PRINTING and the Duration

By this time American printers have come to realize the effect war is apt to have on the printing business. Essential as printing is to other enterprises, even those of Government, its very multiplicity of classes, kinds, phases, and uses, makes it vulnerable to the decrees of war's inexorable demands. Printing's market is largely dependent upon the activities of goods in other markets. When these activities are reduced by shifting productive capacities over to war production, printing for the time being is effectively eclipsed and obliged to wait until the war effort again permits the resumption of production for civilian needs. Because printing plants are not convertible, to any appreciable extent, to the production of munitions, there is little the printer can do but "wait for the dawn."

In a sense and so far as printing is concerned, the "night of waiting" is essentially another depression. What to do about it; what policies to follow; what changes to make—these are the problems the printing manager faces. No matter how well he may have weathered the times since 1929, he now is confronted with different conditions to which his experiences during the great depression are mostly inapplicable. Then, equipment was plentiful and low-priced; now, it is scarce and high-priced. Then, labor was cheap and abundant; now, it grows scarcer as workers shift to the armed services and defense industries. Then, the printing market was restricted because of economic reasons; now, it is curtailed and gradually diminishing because of Government decree.

During the succeeding years, because of these changed conditions, printing management will be forced to do with the quality and kind of equipment it now has, and, as equipment gives out, to rehabilitate it as best it may in order that it may last for the duration. The same way with labor—that which remains with the industry must be the nucleus around which new and younger operatives will have to be trained. Markets necessarily will be smaller and more curtailed, and will be controlled by prices set by the best managed and best equipped plants.

Early recognition of these factual conditions by any management will put it in the lead for the next decade. Success is not in the direction of big plants so much as it is in the successful management of an efficient plant. This means selling a product, readily and efficiently produced, at prices that will command business, cover costs, and yield profit.

Let the printer ask himself "What kind of printing can my plant produce best?" Then set about creating that kind of printing in such style and effectiveness as will produce shop efficiency or sales results for the printer's customer. The conditions today are different from what they were a dozen years ago. Meet them as they are. Take the hurdles as they come. Run the race; the ultimate victory is at the tape.



Typographic CLINIC

Washing Machines Have Given Way to Machine Guns, so Typographer Gives Ad Controversy Final Wringing Out



By
JOHN LAMOUREUX

WITH washing machines taking a front rank, with automobiles, typewriters, *et cetera*, among non-procurable commodities, it seems appropriate to give this little ad a final wringing out, and to hang it on the line of interesting experiences.

The two examples at the top represent the treatment I would give these ads were I to reset them today. In my opinion the ad's purpose is not so much to sell the machine depicted, as to get a salesman into the home. That is why, I believe, the higher price was not emphasized in the original ad; I made the concession, however, of increasing it to the same size as the lower priced washer in the final version.

In a city the size of St. Louis washing machines break down every day; many women who have never owned washing machines are now frantically trying to purchase them, but I still doubt if many advertisers would consider a little two-column by fifty-line ad effective space to move an \$89.95 washer.



ORIGINAL VERSION

For one thing, this price prominently displayed might deter some women whose budget would not permit of this price from calling for a demonstration. Why not let the salesman estimate the price washer the customer can buy after he is once in the home?

Again, if atmosphere is desired, is it wise to picture the cheapest washer in your line? Hardly.

Almost invariably, those who reset the ad gave prominence to the \$89.95 price, thereby limiting the ad's appeal to those women who might wish to pay \$89.95; closing the door, as it were, upon a large portion of prospective purchasers. In this final version I have endeavored to clean up the ad typographically, but to retain essentially the same emphasis and display.

I appreciate the coöperation of THE INLAND PRINTER in this little controversy, and I consider this publication the finest in the country when it comes to downright benefits to the graphic arts.



THE SALESMAN'S CORNER

By FORREST RUNDELL

- WHEN we call on the customer who is "out of the market for advertising printing" what shall we talk about?

Certainly not the war. Not if we hope to get business. As an insurance agent put it: "I don't know what people in my territory think about the war. I don't ask them. Whenever I get to talking war with a prospect the conversation stays on war and the interview never gets around to insurance. If I don't sell insurance I don't eat, so I don't talk about the war."

Like the insurance salesman we need to talk about what we are selling. We need to talk about advertising printing even more than we did in pre-war days. The man who thinks he doesn't need advertising at present may not know that he is on the road to being forgotten by his former customers. Likewise, to take a dose of our own medicine, unless we remind our customer regularly of the value of advertising, he is likely to forget it.

Furthermore, we face another and even greater danger if we let the public forget the value of printed advertising. The cry today is for the elimination of things not essential to war effort. Advertising is classed as non-essential by some economists because, they say, it adds nothing to the value of the product. And unthinking persons who boast that they throw direct-mail advertising into the waste basket unopened apparently strengthen the theory that printed advertising is non-essential and wasteful from an economic point of view.

Far from being wasteful, the facts are that advertising printing is a labor-saving device for making sales. Its cost for each sales message delivered is far below that of the personal salesman. While this can be shown in many ways the following comparison may prove interesting. It happens that the writer has just finished printing a third of a million small sixteen-page catalogs designed to sell books. The catalogs have been sent to about a hundred book-selling organizations throughout the country. These organizations in turn will distribute them to book lovers by mail and over the counter as well.

What does a sales call made by one of these booklets cost? Expressed in terms of man-hours spent in their manufacture the entire cost, including paper and other supplies, amounts to less than *twenty seconds* a book. This includes *all* manufacturing time. Whether the individual catalog makes a sale or is thrown into the waste basket unread, its selling effort has cost only twenty seconds of one worker's time in the plant.

Contrast this with the man-hour time consumed in door-to-door selling. An advertising man who spent some time selling for one of the most successful manufacturers, selling his product from door to door, offers the following figures. This company expects its salesmen to work from 8:30 to 5:00; eight hours a day with half an hour for lunch. In that time a salesman can make from thirty to fifty calls. The more doors he has slammed in his face the more calls he has time to make. His average will be in the neighborhood of forty calls a day and he must work to average that.

Forty calls in eight hours means an average of twelve minutes a call. This is *thirty-six times* the man-hour cost of each call made by the catalog. Furthermore, note this: the door-to-door salesman is required to use printing in order to boost his sales. This company insists that each salesman take fifty circulars offering a free sample and, starting out after five o'clock, stuff one in each letter box where he ex-

perts to call the next day. The effect of the circular and following sample is to reduce the selling man-hours by cutting down the time wasted by refused interviews. Chalk up another score for advertising printing as a labor-saving device of proven efficiency.

It might also be remarked that the person who throws direct-mail advertising into the waste basket unopened is usually the one who slams the door in a salesman's face or sics the dog on him. Also, the catalog gets a better batting average because it goes to people known to be interested in books. The door-to-door salesman, on the other hand, must make his calls by localities and not by prospect interest.

Probably every printing salesman knows of jobs which have saved man power in sales effort. The point is that now is the time to remind the public that advertising printing is a labor-saving essential and not a luxury or frill. The salesman who tells this story persistently is doing himself and the industry a real service and one that is sure to react to his benefit.

Here is another example. Last fall paper dealers in New York City were so swamped by the number and frequency of price changes that they gave up trying to keep their price lists up to date. Almost immediately telephone bills went up. Printers were forced to make one or more calls on every estimate in order to get the latest price that was quoted.

This in turn overloaded the order clerks in the paper houses. One dealer found it necessary to keep four people (including an outside salesman) assigned to the work of quoting prices. This dealer stood the extra work for a while. Then he analyzed the situation and decided that a skeleton price list would pay even if it had to be reprinted frequently. As soon as the price list was issued telephone inquiries went back to normal; the outside salesman went back to his regular work; and their printer customers began to save time and telephone bills. A clear case of man hours saved by printing.

Specimen Review

BY J. L. FRAZIER

Items submitted must be sent to this department flat, not rolled or folded, and marked "For Criticism." Replies about specimens can't be mailed

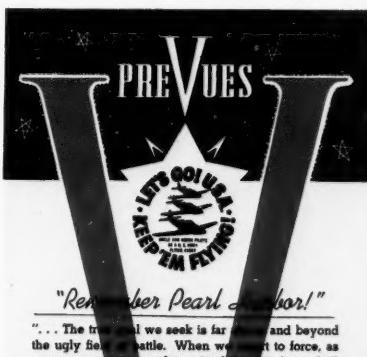
For the 4,000 Chinese residents of Los Angeles, the California Bank of that city has issued an attractive calendar, with all printed matter in English and Chinese. The calendar, mounted on 8½-by 11-inch cardboard, is illustrated by a halftone of a pleasing Oriental scene, directly below which is stitched the calendar pad. Colors used are red, green, black, and dark blue; Chinese printing is in red, English in either green or blue.

HARDLY SUITED for dropping on concrete floors, but extremely novel, is a program booklet of the University of Illinois student branch of the American Ceramic Society for its Sixth Annual Ruckus. Reason, the program is bound in glass covers—the first glass-bound book we've ever seen. Front cover is of ½-inch dark blue glass, with "Ceramic Ruckus, 1942," printed in orange, to comply with school colors. Back cover is plain glass. Size of this interesting booklet is 2¼ by 3¼ inches.

BARRETT BINDERY COMPANY, Chicago.—A pictorial calendar without printing makes yours a novelty of the year. This calendar, with exception of the monthly calendar tabs, is entirely a die-cut job from heavy black cover paper. The silhouette picture of a racing deer in sylvan setting has been adapted to the

die-cutter's art in craftsmanlike manner. With the very unusual ability shown in making cutting die for deer and forest subjects, you no doubt could have provided anchors inside of open letters for the type matter which would have improved its readability. Calendar measures 6½ by 13½ inches.

THE PHOENIX FLAME, interesting house-organ of the Phoenix Metal Cap Company, of Chicago, persistently maintains high standards of typography, presswork,



All America recognizes advertising, sales and mass production as indispensable to this nation's enviable standard of living. So, too, does business, as it throws itself wholeheartedly into advertising, defending our country, rightfully strives to keep advertising to preserve its identity and insure its future production and usefulness. And, wherever advertising is being done, Berghoff-Detroit can play an important part in coordinating ideas, type, paper, art, into one striking mailing piece or an entire advertising campaign. . . Call for a Berghoff representative . . . no obligation.



BERGHOFF - DETROIT

PRINTING...well interpreted

1010 BEAUBIEN ST. • DETROIT • CHERRY 0365

Large "V" on this blotter is in yellow, with the script headings in red, and monogram is in blue

and illustrations. With its covers carrying fine line drawings printed in a gray and blue which blend well with the rough-finish stock the February issue is no exception. Inside pages on a dull-coated stock are set in well leaded Bodoni Book with headings in Bodoni Open. The center spread was used to put a valentine tint touch into the issue. Carrying a solid tint

ROCHESTER ATHENAEUM & MECHANICS INSTITUTE



1942-1943

DAY PROGRAM



Catalog of Rochester Athenaeum & Mechanics Institute, Rochester, New York. Band at left dark blue, as is center block. Building is blue and red, as is printing. Stock is robin's-egg blue

of a valentine red as a background, a tipped-on insert printed on a lacy doily stock created the proper atmosphere. This house magazine shows the result of intelligent planning plus the selection of good designer and printer.

BUREAU OF ENGRAVING, of Minneapolis, Minnesota.—This creation of a map showing early history of the American Indian is a treasure from a historical standpoint. By thumb-nail sketches showing the coming of the Spaniards, the Puritans, and the French religious leaders, and the Indians' own feudal battles, is told an eye story quickly and thoroughly of their trek from the east coast to the great Middle West. A colored teepee symbol identifies each tribe. Quite appropriate to Indian lore are lines of miniature footprints superimposed on the map showing exact routes when various tribes moved locations. Most of the decorative spots and border follow patterns familiar in American Indian textile pieces. Printed by offset, each of the fourteen tribes represented has a distinguishing color. The map is thirty-three by twenty-two inches.

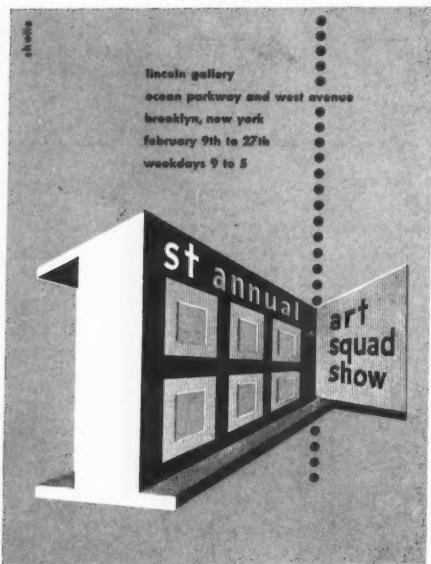
SUPERIOR COACH CORPORATION, of Lima, Ohio.—Yours is a calendar proving the commercial world spares no expense to give the public popular real American art. In his "The American Way" painting, Dale Nichols shows a bright yellow school

PRINTING FROM A TO Z

- A is for ART—the drawings are made,
- B is for BALANCE—part of the trade.
- C is for COPY—written so neat,
- D is for DELIVERY—in cold or heat.
- E is for EXCELLENCE—night and morn,
- F is for FURNITURE—to lock up the form,
- G is for GOOD—printing packed in rows,
- H is for HURRY—right on our toes,
- I is for INK—all colors you'll see,
- J is for JOBS—we have for thee.
- K is for KIND—our's the best,
- L is for LOCK-UP—square to the test.
- M is for MALLET—all made of wood,
- N is for NOW—yes, we are good.
- O is for ORDER—it came today,
- P is for PROOFS—they're all O.K.
- Q is for QUOIN—to tighten the line,
- R is for RULES—both heavy and fine.
- S is for STICK—to the order,
- T is for TYPE—with leads and border.
- U is for UNUSUAL—that's our speed,
- V is for VALUE—all guaranteed.
- W is for WORKING—night and day,
- X is for XPRESS—rush it away.
- Y is for YESTERDAY—jobs wanted then,
- Z is for ZEAL—possessed by our men.

ANCHOR LINOTYPE PRINTING COMPANY

Novel blotter of Anchor Linotype Printing Company, of Boston. Printing in mauve and black against background of mottled yellow & white



Novel eight-page booklet announcing a Brooklyn art show. Unusual treatment of the "1st" lends novelty.

Drawing 1942

ACCELERATOR



IN THIS ISSUE: FINANCIAL STATEMENTS OF DECEMBER 31, 1941

Copy of Accelerator, house-organ of the Boston Insurance Company. Page numbers and ornaments are in red. By Berwick & Smith, Norwood, Massachusetts

bus stopped in front of a rural school, in the yard of which is the usual flag pole with Old Glory unfurled. Just beyond the bus are green fields and freshly plowed ground interpreted in various browns; an occasional red barn and white farm house are placed in an artistic location. The picture, fifteen by twelve inches, is surrounded by a bright blue border four inches wide at top and bottom, and one inch at sides. Across the lower end of the calendar are the monthly pads seventeen by eleven inches, printed in deep pink with dates in reverse; rule lines in black separate dates. Creative printers can learn much by studying the contrasting colors as mentioned in the picture, border, and calendar pad.

With its brochure, *The First Hundred Years*, The Rand Avery-Gordon Taylor Company, known as The Abbey Press, of Boston, takes advantage of its one hundred years of existence to tell its customers and prospective customers about its history and services. In 12- by 16-inch size, the piece impresses the reader with the importance of the occasion. The cover, a gray stock with deckle at the right edge, is printed only with the dates 1842-1942. A 2½-inch strip with the title "The first hundred years"—a reverse plate in deep maroon on the same gray stock—is wrapped around the folder in a position just above the year dates. The twelve inside pages tell the story of the firm and its services in thirty-point Bodoni Book with an interesting arrangement of halftones—square finish and vignette. Presswork is perfect—the typography simple and effective. Slightly more leading in the text matter would, we believe, have improved ease of reading.

WHITNEY-GRAHAM COMPANY, of Buffalo.—After looking over your impressive book, "A Presentation of Printed Advertising," the buyer of printing must surely be impressed with the ability of your organization to create and produce printed advertising—and certainly will be sold on the effectiveness of its use. A plastic-bound book with hard covers, 40 pages of 11- by 14-inch size, printed in two colors on a high-grade coated paper, gives ample opportunity to show the result of careful planning and skilful workmanship.

The first twelve pages are used to present the Whitney-Graham services as viewed by a client. The balance of the book covers the field of printed advertising with numerous reproductions of the firm's products for a wide variety of clients. Text pages are in Bodoni Bold, well leaded, with Ultra Bodoni heads. Main headlines and section heads are hand lettered. The second color is used to add interest to the pages—a light blue-green—spotted carefully throughout the book. A fine example of a printer using his own wares to promote his business.

THE RUMFORD PRESS, Concord, New Hampshire.—Bound in a serviceable binder, with the company trade-mark stamped in gold, your new "Type Book" will be a valuable asset to your clientele in the planning of typography. No doubt you analyzed the types of printing you produce when you decided to group your machine composition faces and display faces into two sections. Page layout for the machine composition material presents the material to good advantage and permits a wider type measure for the larger point sizes. Entire alphabets are shown in the display type section and the pages may be used for layout tracing purposes since the book is loose-leaf. Letterspacing of the display sizes gives the pages a spotty appearance and makes it difficult to visualize the appearance of the type faces as headlines. The entire type showing have been printed on enamel stock as well as on an ivory antique, a distinct asset for visualization of typographic effects. There is an appearance of completeness and thoroughness in the planning of this book.

ROBERT C. STEINLE, of Lansing, Michigan.—As a promotion piece to create interest in attendance at a conference, your folder prepared for the Michigan War Transportation Traffic Engineering Conference carries a wallop. A four-page French-fold, with the cover folded short to permit a one-inch strip of page 3 to show, permits the use of a deckle-edge paper to advantage. Harmonious color arrangement has been achieved on the gray antique paper stock through the use of a red-brown and a blue with a gray tone. Using the old fable, "For the want of a nail, the shoe was lost. . . .", a horseshoe with the nail has been utilized as a decorative motif not only on the folder but on the registration form which accompanies it, and the mailing envelope. The registration badge designed to be used for the conference has an actual horseshoe nail held in position over the horseshoe which is printed on a die-cut circle. Although not a criticism of the typographic quality of the pieces, the sans-serif type used has a tendency to fill up in printing on the rough-textured paper. The use of a more open type or the selection of a smoother texture paper would probably have improved the final result of these fine printed pieces.

JACKSON & BELL COMPANY, Wilmington, North Carolina.—While your letterhead in two blues has its points, it

Victory . . . for quality at the right price . . . for service . . . for results . . . select a capable ally . . . HIRSCHFELD for VICTORY on all your printing and lithography requirements

PHONE TABOR 5204

THE A. B. HIRSCHFELD PRESS
1640-1650 CALIFORNIA STREET - DENVER

Excellent effect of the "V for Victory" motif is achieved in this blotter by the A. B. Hirschfeld Press, of Denver. The "V" is printed reverse on a red background, company name on a band of blue

could be improved. In the first place, it is overbalanced. We do not mean by this that placing it to the left of center of sheet is what makes it overbalanced. One of the principles of good design is that the major weight and width of a type form should be at or near the top, in other words, the inverted pyramid represents good contour. The regular pyramid, wherein the greater width is at or near the bottom, is, on the other hand, not pleasing. That is the main trouble with this letterhead. The name line is much shorter than the rule band and third and last line of type. Something to overcome this effect is necessary. Improvement could be simply achieved by having the rules, in connection with which the color panel appears, no longer than the name line, because, with the type of the third line to take care of, it could not be shorter. By doing this, and reducing the size of both parts of the third line, you would have quite nearly the same effect—all its advantages—and at the same time would overcome the ill effect of design being wider at the bottom. Another way would be to have the rules continue at both sides and bleed off the sheet. Then the third line could be placed in various positions.

THE TIMKEN VOCATIONAL HIGH SCHOOL, of Canton, Ohio.—Unless memory is not so good as we believe, your 1942 Calendar is the best of any Mr. Lyle has sent, at least in several respects. Following the usual plan, top half of each leaf of colored cover stock being devoted to illustration—suitable for month for which calendar appears below—the linoleum-cut pictures in two or more colors seem definitely improved. The pictures are simpler, have less detail, hence fewer errors of drawing and slips of the knife. There's a further advantage in such simplicity; the pictures have more punch. Possibly the verse beneath each picture is too near the picture in some cases, too close to the calendar following in more instances. The front leaf is decidedly impressive. First, there's a 1½-inch red band bleeding top and sides, followed by a narrow open space in which school name appears in roman caps and small caps. Below this there's a blue band short of an inch wide along bottom of which four stars in reverse show stock—light buff. Following is a striking picture of eagle as if diving into prey, this in dark gray-blue, highlighted by silver, this followed by two lines of type "Millions for defense, but not one cent for tribute—Charles Cotesworth Pinckney" in black with name of school between color bands above. Finishing off the page typographically "1942" appears in red. The

calendar represents fine performance all through. Colors are excellent, presswork very good. One gets to the final leaf on black stock without trouble but there meets credit lines in small type printed in white or silver and considerable resistance to reading. Too bad.

RALPH K. DAVIDSON, of Webster, South Dakota.—While commendable in the main, rather slight changes would improve the work you submit. Your own letterhead and envelope designs, related by distinctive red line extending from the top edge of each through the name line at an angle consonant with that of the initial "K," are distinctive and impressive. They would be improved if the rule in red joined the stem of the "K" closely at top and bottom, in fact if it joined up. While perfect register would be required it would be worth the trial, as the gap between ends of rule and letter is not altogether pleasing. Even if a gap of two points were allowed for, the effect would be better and that would reduce the registering hazard. If you'll compare the cover of the Women's Thursday Club with the title page of nursing school's commencement program you'll realize a characterful, attractive type face requires little but white space nicely apportioned to make a good page, that use of ornament may easily be overdone, as it is in the case of the latter item, creating for one thing a crowded effect. However, border and ornament in this case are of contrasting light and heavy elements suitable for Bodoni type, not at all for the monotone light-face square-serif face employed. With the band of color at left and bottom of card announcing call of Mr. Nelson, of Newhouse Paper Company, it was a mistake to place his name at left, initials overprinting band, with all other matter centered in space at right and above color bands. The whole is in consequence overbalanced on the left; there is no amount of

Printed Words

FEBRUARY, 1942

VOLUME 6
NUMBER 1

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Published by the
Von Hoffmann Press, 185
5 North Street, St. Louis,
Missouri, for those who
would like to visit
affectionately.

Title page of Printed Words, house-organ of the Von Hoffmann Press, of St. Louis, Missouri. Stars, arranged in a circle, and fade out stripes, the colors blue and red, emphasize patriotism

AMERICAN EDUCATION WEEK

NOVEMBER 9-15, 1941

YOU and your friends are invited to attend a special session of The Ottmar Mergenthaler School of Printing on Friday, November 14, 1941. The school shops will be in operation, and classes will be in session from 3:00 until 9:00 p.m.



STUDENTS will demonstrate various graphic arts processes and operations, including hand composition, Linotype operation, Monotype operation, type casting, platen and cylinder presswork in black and color, offset photography, plate-making and presswork. Also art work and design.

Prize-winning card designed by Ellis Weiner, student of Ottmar Mergenthaler School of Printing, Baltimore, Maryland. Colors are red, white, and blue, and card's dimensions are 6 by 3½ inches. Awarded first prize over twenty-five competing entries

Your February Issue of GOOD IMPRESSIONS

from . . .
THE LIVINGSTONE PRESS, LTD.
119 York Street, Toronto, Ontario

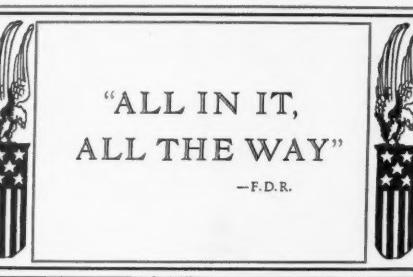


STAND FIRM WE'VE GOT TO WIN! . . . BUY VICTORY BONDS!

An envelope that expresses vividly the patriotic mood of the day, by the Livingstone Press, Limited, of Toronto, Canada. Colors are red, white, and blue. The English bulldog stands firm against the Union Jack

open space elsewhere to counterbalance that in upper right-hand corner. The line should be centered above other type matter. Ornaments at sides of three-line group just above the signature should be thrown out. While, of course, these frame the group and draw attention to it, the point is they and not the type get the attention. A panel around the lines would emphasize the lines but not at the expense of drawing attention from them at the same time. Script type on Hanse stationery should be a size larger for, as printed, address lines get more attention than name, which is not logical. Too, the script is a contrasting face with counterpart in roman type Bodoni and not the monotone square-serifed style with which it should harmonize.

ROBERT STEINLE, of Lansing, Michigan.—The forty-odd items used in connection with the American Association of State-Highway Officials convention would appear to be a record for any kind of a convention. And in spite of the large number of items few indeed are the opportunities to offer criticism at all constructive. Particularly interesting and effective, the show card advertising the meeting is die-cut to the size and shape of the familiar official U.S. Highway marker, the association emblem in black and red occupying the lower space where the highway number appears on the real metal article, space above where state name appears being black in the copy



Clark-Sprague Printing Company
A mailing piece of Clark-Sprague Printing Company, of St. Louis.
Printed on light blue stock in dark blue ink, with borders in red

here received, being probably devoted for imprinting state names though date not given in the lower part might be there in the finished card. We regret space doesn't permit a detailed constructive analysis of the many items which are so good, as such a description would be enlightening to all readers, though obviously of no help to you who patently know what it takes. Mention should be made of the striking cover for the convention directory printed in advance, names of registrants on mimeographed sheets—all most conventioneers usually get—being stapled at top of third page of folder. Offset was an economic advantage in production of some items heavy with illustrations. The letterhead and envelope used for the letter which went to each member once

a week in advance of the meeting, each stressing some particular attraction at the convention, are sparkling and impressive, demand our attention. That old handicap of the typographer, Broadway type, accounts for the inferiority of the two really poor items, the cover of the plastic-bound booklet of tickets and the masthead for the letter-size sheet "The Daily Free News Times Press" put under door of guests' rooms each morning. This is the first glimpse of this ugliest of all types since 1900 we've seen in months. The paucity of use as compared to yesterday denotes an uplift in taste. It is particularly surprising that one so capable as you should be the one to bring it to our attention when we'd like so much to think it never existed. AND HOW it was used—for a period ever so brief. The face is as unsuitable to wide letterspacing as Old English, which makes the "Tickets" cover less satisfactory than it is which isn't at all so otherwise. If a page must be thrown up quickly and without design, so to speak, then the design of the type itself should afford the least possible opportunity for criticism. However, the great percentage of the work is so good we'll charge this error to your having, in baseball parlance, too many chances to handle in quick succession. Nothing like what Michigan does in the interests of motordom is evidenced by anything received from any other state and the frequent proclaiming of



TYPO GRAPHIC

Black overprinting on a broad silver band, is the distinctive feature of cover of Typo Graphic, house-organ of Edwin H. Stuart, Pittsburgh



Cover of a four-page 8 1/2- by 11-inch advertising folder of D. F. Keller and Company, of Chicago. Silhouette in orange and black; line drawing in red

Michigan as champion in this respect in these columns should bring forth contenders, if there are any.

ATLANTA CLUB OF PRINTING HOUSE CRAFTSMEN, Atlanta, Georgia.—The program for the Fourth Christmas Party of your club measures up to the high standards set in previous pieces issued. Utilizing a medium-weight sans-serif type, Spartan Black, and an enamel paper stock, masterfully handled by R. N. McArthur, the program is quite in contrast to the usual program for such events. The cover is printed on a paper with a laminated surface, white on the outside and a Christmas red inside. The inside eight pages are on white enamel stock. Inspired by the war, the cover carries a well planned motif which requires interpretation. Enclosed in two four-point rules with a corresponding amount of white space between, a shadow effect is achieved by printing the outside rule at the top and left in red and the one at the right and bottom in blue with the treatment reversed on the inside rule. Within the rules a yellow tint background carries two leaves of Christmas holly placed to form a "V," with three holly berries in a row, printed in red, which with the sprig supporting the two leaves forms the famous "three dots and a dash." The following explanation of the design appears on the inside cover: "With the Red, White, and Blue surrounding a background of Yellow, we imprint our national colors on the Yellow (an enemy characteristic) to make the Green and Red of

carries the full membership list of the club worked up into the shape of a candlestand and four candles. One slight criticism would be the liberal use of the sans-serif capitals on the title page and for the list of officers.

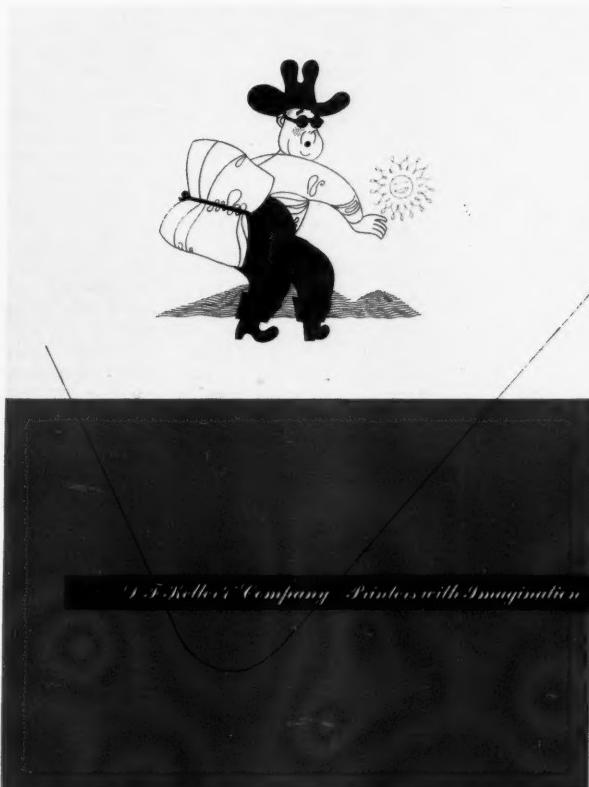
LEONARD W. PUSEY, of Philadelphia, Pennsylvania.—On rare occasions copperplate engravers use up-to-date letter styles, but usually employ the forms so characteristic of the process for so many years. The big advantage in the new Globe heading, however, is that it is in two colors, therefore has advertising value. It looks modern, certainly more impressive than the old one. However, the new is subject to improvement. First of all, the orange of the color band should be stronger so the slogan line, *A Nation Wide Service*, in reverse, would stand out more clearly. There is too little contrast in value between the orange printing and stock. After that we would move the lines of type above and below the band somewhat to the right. These are exactly centered on the sheet side to side, ignoring altogether the weight of the circular cut at the left. In consequence, the design is too heavy there. With the lines of type moved somewhat to the right they would counterbalance the illustration on the left. We have never admired the extra condensed type used for the name, especially when so widely letterspaced. There are occasions when this is satisfactory for a word or two in, say, an ad, but for the name of a firm on a letterhead use is questionable.



A DIVISION OF THE HARTFORD CHAMBER OF COMMERCE

Colors used on this folder designed by Patterson Press, Hartford, are orange and black

Christmas as usual . . . an Omen of Victory!" This motif with a line of well spaced caps placed slightly above optical center gives the cover an attractive appearance. One of the inside pages



Dad's old felt hat, a pair of slightly trumpered pants and a couple of sticks can quickly transform little Tommy into the blasting terror of the western plains. Even Dad himself assumes a new character as he canters along the well laid trail of a comfortable dude ranch. * And so the use of a little imagination can change routine realities of everyday life AS IF BY MAGIC into romantic scenes of make-believe. In advertising, the product being presented may be anything but glamorous, the message only ordinary—but a little dab of imagination in design and in printing transforms the advertisement into a sparkling, sales-compelling force. * At D. F. KELLER & COMPANY imagination carries still further. It guards the customer against careless work. It anticipates pitfalls; it eases the burden of advertising manager or production chief. It continually raises queries; it goes beyond the customer's okay in responsibility. Your job at Keller's is in the hands of a design-conscious, imaginative organization which will care for it AS YOU YOURSELF WOULD.

Inside double-page spread of the D. F. Keller company folder, "Billy the Kid Rides Again." Broad band of color at left is orange, as is small figure in upper right center. Reverse printing is on a narrow black band extending across both pages. Printed offset, the pages measure 8½ by 11 inches

*Blotters are
good Salesmen!*

A series of "Franklin-designed" blotters will keep your product or service before your potential customers . . . long life, economy of distribution and tested results are daily increasing their popularity as an advertising medium. Call JA 7281.

*A Full-time Advertising Medium!

THE FRANKLIN PRINTING COMPANY
Incorporated
416 West Main Street
Louisville, Kentucky

THESE are times that try men's souls. The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of their country; but he that stands it now, deserves the love and thanks of man and woman. Tyranny, like Hell, is not easily conquered, yet we have this consolation with us, that the harder the conflict, the more glorious the triumph.

THOMAS PAINE, 1776



FRYE & SMITH, Ltd.
Printing and Photo Offset
850 Third Avenue - Phone Main 8173 - San Diego, California

Two good blotters that make excellent use of two colors. Top blotter, by Franklin Printing Company, employs brown ink with simulated brush strokes in green, on white stock. Lower blotter, by Frye & Smith, Limited, also uses brown ink, on buff stock, with its second color a light, harmonizing brown

koodin
lapow
ASSOCIATES

Definitely a departure from the conventional is this novel envelope of Koodin Lapow Associates

MONOTYPE
LINOTYPE
HAND COMPOSITION
LAYOUT
FOUNDRY LOCK-UP
MAKE-UP
REPRODUCTION PROOFS

HERE is a typographic and composition service which any printer or advertising agency can use to advantage and profit. You get use you want when you want it, and at a price consistent with the most modern methods of typographic production

Rochester Monotype Composition Company, Inc.
77 South Avenue, Rochester, N.Y., Stone 3379

Effective use of a second color marks this mailing piece of the Rochester Composition Company

Again, the address line below the band is a size too large. Furthermore, and all this is to one point, the design is rather high on the sheet, there being too little white space across the top. We suggest, in addition to moving lines to the right, that the name be a size smaller and not so widely letterspaced, the address line two sizes smaller. While the reset and smaller lines might be squared up it would be quite all right if the address were shorter than the name. Certainly squaring up is inadvisable if letterspacing of the two is noticeably different.

MEDFORD VOCATIONAL SCHOOL, of Medford, Massachusetts.—We regret inattention to several details keeps your "The American's Creed" calendar from being the complete success it could be. Overall crowding of matter on card mount and insufficient contrast between mount and pad of calendar leaves are the unfortunate errors. General effect would be greatly improved if the pad were of soft blue or red paper harmonizing with inks used in printing shield cut at top of mount. Leaves should be smaller—are out of proportion. If smaller, as they should be, colored stock would balance colors of ink in shield and more space would be left for shield above outlined in gold, with field light blue, and stripes red—heading and text of creed overprinting in black. Composition of creed itself reveals two basic errors. Why underscore the line, "The American's Creed," already the largest? To do that is only to introduce superfluous ornament to detract from prominence of most important display by (1) counter-attraction or (2) forcing use of smaller type than might otherwise be used. Text of creed is set in type too large in proportion to size of title. If this were set in type of smaller point size, but of regular proportions (rather than condensed), the margins between type group shaped in general to conform with gold outline of shield would not only be wider but matter made more readable. Now, to complete the picture, the shield itself is not of correct proportions. It is too wide and not high enough to conform with what we have seen and heard of as would indicate is correct. Aside from that the ratio between height and width is not esthetically pleasing. Passing on, type is too large for lines below and around bottom of shield, particularly because the space required made it appear crowded. Here, again, over-size calendar leaf pad comes in for notice. With front leaf of pad of such open display as compared with the shield, *et cetera*, above the contrast of crowding above and *anything but* below is unbalanced and not pleasing—again emphasizing point that calendar leaves stitched onto mount are too large in proportion to mount. Proportion is a highly important consideration of typographic layout—the lack of it is the most important weakness of this item.

OUTSTANDING among the "annuals" from the several British dominions, except Canada, which have been a source of pleasure around Christmas time, is

The Rhodesian Annual, from Bulawayo, South Africa. Page size of approximately ten by fourteen inches is impressive, permits of large halftone illustrations which abound, the most being made of them through bleeding. The cover, printed from "faked" four-color process plates, features a water scene with swans; title in bold cursive lettering is printed in red outlined with white (paper) at top, with background of sky above space of rugged shore line. In our opinion it is by no means as good as the cover of the 1940 book, illustration plates being less satisfactory, as is lettering of name and date. Pages of text replete with large halftone pictures are the feature, some being truly outstanding. Among these is the first one inside, first of a four-page section on green stock featuring an outlined halftone picture of a boy scout atop big stones blowing his bugle, stones bleeding off lower right-hand corner. Headed "A Rhodesian Card" full across top with poem "Hard Times at Christmas, 1941" below and at left of scout, then provision after "To" and "From" for filling in name of recipient and sender. Another outstanding page illustrates the town hall of striking modern architecture printed in black and blue, the blue being solid in background, screened over the building to tone it. Best advertisements are "Vital" of F. Issels & Son, Lion Match Company, and "Happy Days at Beira." Note these feature minimum display (that large), big illustrations, and simple layout. A number of advertisements have too much copy, with too many lines displayed, and displayed in type too nearly the same size, so lack punch, quick comprehensibility. Too many styles of type are mixed in the smaller advertisements and the border for these most commonly used, alternating gray tone and black units, is not only too spotty but too light in tone, the effect of which is to cause the ads to run together, lacking clear definition such as plain one- or two-point rule would provide. Presswork is clean but halftones appear weak, due to weakness of solids caused, we feel, by use of ink lacking in strength rather than improper makeready, though that might conceivably bring up the solids to provide the contrast of tone so essential to snap, so essential to best effect from halftone plates. On the whole, however, the "book" is well done, but keep in mind "color" for next issue, meaning not only snap in halftones through dense solids but display of limited units; these, therefore, bigger and more colorful than is possible when numerous points are displayed. Suggest that advertisers avoid attempt to "tell all," rather to work up copy so the big and impressive features will be put over—that done the lesser ideas will be registered as a matter of course afterward. The "tell all" idea is all right but the complete story shouldn't be attempted in one insertion. It is bound to be confusing to the reader, who can scarcely be expected to assimilate the advertiser's full message at one meal.

* THE A. B. HIRSCHFELD PRESS * GOOD PRINTERS FOR OVER 30 YEARS *

CREATIVE PRINTING * TYPOGRAPHY

WE ARE GOING TO WIN THE WAR AND WE
ARE GOING TO WIN THE PEACE THAT FOLLOWS

FRANKLIN D. ROOSEVELT

* TELEPHONE TABOR 5204 * 1840 CALIFORNIA STREET * DENVER *

LETTERPRESS * LITHOGRAPHY

Red, gold, and blue, are the three colors used on this blotter of the A. B. Hirschfeld Press, Denver, Colorado. Eagle and border were in blue; leaf decoration, lines, were gold, and the initial "W" red

Meet PUNCHY

Stirred by "Doodling" out of "Whimsy", our PUNCHY has developed into quite a character. Like all proud parents, we think there's no one just like him—so much so that we have captured some of his more lucid moments for posterity. If you wish to meet him once a month—read his clever (see above) little messages---chuck over his posturing—sign the stub. We'll put your name on our visiting list.

P.S. Why "PUNCHY"? Well, we called him after our Kant-Slip Marginally-PUNCHED Forms.

CRAN PRINTERS LIMITED
OTTAWA CANADA

Sales Promotion Division
CRAN PRINTERS LIMITED
OTTAWA, CANADA

Put me on your 1942 "PUNCHY" Series Mailing List.
Name & Title _____
Your Company _____
Address _____

You don't have to be a SHERLOCK HOLMES

Nosir.... you don't have to be a Sherlock Holmes to find places in your business where Kant-Slip Marginally-Punched Forms can be used to advantage. . . . They save time and money. Pick up the phone and say: "Shoot the Pin-Wheel to me, Winfield!"

CRAN PRINTERS LIMITED
146 SPRUCE ST.
PHONE 8-0100

OTTAWA CANADA

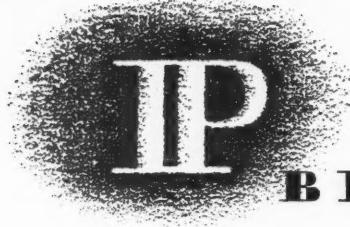


"As has well been said, it is not worth while to talk of the end of a period, for you are always at the beginning of a new one. You cannot rest content. You have been vigilant; it remains to be yet more vigilant. You have been faithful, but fidelity is an active virtue which demands its daily sacrifice of any counter interest, its daily response in energetic service."

Charles Evans Hughes, Ex-Chief Justice

FRYE & SMITH, Ltd.
PRINTING AND LITHOGRAPHING
850 THIRD AVENUE • MAIN 8175

The two center blotters make use of humor to put a "punch" into their advertising message. By the Crain Printers, Limited, Ottawa. Bottom blotter, by Frye & Smith, utilizes red and green on white stock



BREVITIES

Stray bits of fact for craftsmen and students: nuggets of information about the industry

collected from various sources and presented here for your edification and pleasure *

• DISTRIBUTING A TOTAL of eighteen million books annually, comprising more than 65,000 titles, the United States Government may well claim to be the nation's most prolific publisher.

These figures are revealed in a University of Chicago Ph.D. dissertation, "The United States Government as Publisher," submitted by Dr. Le Roy Merritt, who stated that ninety-six Governmental units are engaged in publishing in every field of endeavor.

Leading purpose of Government publications, he says, is that of furnishing general and statistical information to the public. Reports of judicial decrees, decisions of such bodies as the Interstate Commerce Commission and the National Labor Relations Board, and other Governmental activities, rank second in importance.

The Government itself, Merritt found, supplies the most popular subject of public documents, primarily in such basic activities as legislation, the army, navy, and financial administration. These constitute almost 28 per cent of the total publications.

Second in importance, and comprising 22 per cent of the documents published annually, is business, and third place is taken by public utilities.

"Even more striking," says Merritt, "is the increase in Governmental interest in public welfare. Documents in this field, which represented only 3 per cent of all publications issued in 1899, now constitute 14 per cent, a fact which emphasizes the trend in Governmental policies."

• ON APRIL 11, the Galveston, Texas, News will celebrate its one hundredth birthday, joining ranks with the nation's 149 other century-old newspapers. "Remember the Alamo," was the battle-cry of the day when Samuel Bangs, roving soldier-printer, toiled alone on a hand press to bring forth the *News'* first edition; now, 100 years later, "Remember Pearl Harbor," is bannered on the veteran paper's masthead.

Plans for an elaborate celebration to commemorate the anniversary have been curtailed by the war. Only a special centennial edition, long in the making, will mark the event, tracing the newspaper's long history, its survival of floods, fires, wars, and cycles of panic and prosperity under three flags.

Texas' oldest newspaper is now owned by W. L. Moody, Jr., and Associates, also publishers of the Galveston *Tribune*, an afternoon daily, the joint enterprise being known as the News Publishing

Company, of which W. L. Moody, Jr., is president.

Prominent in Texas printing circles are the heads of the paper's mechanical departments, Joe Mellina, general foreman of the composing room; John A. Haglund, foreman of the stereotyping department, and C. C. Washburn, press-room foreman.

• OF THE FIVE ORIGINAL stockholders, only one, Dr. J. Horace McFarland, was still alive recently when the J. Horace McFarland Printing and Publishing Company observed its fiftieth anniversary. Operators of the Mount Pleasant Press, the company has enjoyed a consistent growth since its founding, and is widely known for its fine color printing, particularly for seedsmen, nurserymen, and florists. Robert R. McFarland is in general charge of production.

• WAR HAS brought a letter-writing boom to the British Empire, and British printers are producing more than 20,000,000 postage stamps daily to meet the demand.

Stamps are printed on a special watermarked paper, makers of which have been supplying paper for Bank of England notes for nearly 200 years. Each reign has its own watermark. Most stamps are now printed in lighter shades to conserve dyestuffs.

• DEAFNESS, according to R. Goode Macready, of Norman, Oklahoma, is an unalloyed blessing to a linotype operator—and he should know, being both!

In the first place, Macready says, the deaf operator is oblivious to the hum of conversation and the clatter of machinery that makes the average plant a minor bedlam. No distracting noises lure his attention from his complicated keyboard and the scrutiny of his copy.

But suppose something goes wrong with the machine, indicating its presence by a subtle change in its own voice? No matter, declares Macready; the deaf operator will spot the difficulty as quickly as one with sharp ears. How? Well, says Macready, it's rather hard to explain without plunging into metaphysics, Yogism, and the occult, but he makes a stab at it by calling it a "sixth sense" which tells the experienced operator as plainly as though it were written the instant something goes wrong.

As a matter of fact, Macready relates, many employers prefer a deaf operator, because they know they will have a man who is sure to devote all of his attention to his machine.

• EARNINGS OF CANADIAN pulp and paper manufacturers have about reached a peak, according to a recent resume of the situation which appeared in *The Financial Post*, outstanding Canadian business newspaper.

The article points out that little change is expected in 1942, with expansion balancing declines. The majority of manufacturers, it states, were able to report continued gains during the past year, with a large volume of kraft substitute business accruing to newsprint manufacturers around the middle of 1941. This business was pooled to permit all manufacturers to benefit.

Fine paper and pulp manufacturers, the *Post* continues, operated on an all-out basis throughout the twelve months. Marketing conditions were better than in 1940, and financial statements of this group reflected a comparatively sharp improvement in gross and net income.

Prospects for this year—at this stage—do not hold out promise of any material change in the earning power of the operators, the article states.

There is little or no prospect of any increase in the demand for newsprint paper during 1942, according to the article in the *Post*.

Pulp operators, the *Post* declares, will be hard pushed to meet the demand for their products this year. Restrictions on hoarding, *et cetera*, will tend to limit new orders, but there is little doubt that a market will exist for every ton produced, especially for chemical pulps. The price structure is expected to remain fairly constant throughout the year. There may be minor changes here and there for specialty grades, but overall no major change is in prospect.

• A GRAPHIC IDEA of the tremendous amount of paper required for the production of a single issue of a catalog of wide circulation is given on the front cover of a recent issue of *The Kablegram*, house-organ of Kable Brothers Company, Mount Morris, Illinois.

In the photograph, huge rolls of paper are piled eight deep, towering to the ceiling of the capacious stockroom, and weighing in excess of 160 tons. All were consumed to print one issue of the Condor Brothers seed catalog.

In an explanatory article, it is pointed out that regardless of the apparently inexhaustible supply of paper in its stockrooms, a sixty-day run at the present rate of consumption would leave it completely depleted. War Production Board regulations prohibit retention of more than a ninety-day inventory.

The Proofroom

BY EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be answered in this department. Replies, however, cannot be sent by mail

Tweedledeedum

Just what is the difference between "three days more" and "three more days"? I am interested in correct, accurate speech and writing—and, of course, print. So not only I but my associates in our proofroom staff of four will appreciate it greatly if you will clear this up for us.—*Connecticut*.

What's going on here? Is there a prize contest? This question has come to me several times of late. Well, here goes to present my best impersonation of an impatient person trying to give a patient answer to the question that made him impatient. There is no deep, dark mystery in these two expressions. Each indicates a three-day period still to be experienced. "Three days more" bulks the time, measures it as a whole; "three more days" puts emphasis rather on the day-by-day idea, separating the period into its component units; they might even not be consecutive days. The more you try to say it in other words, the more clearly you perceive the neatness and exactness of the two expressions as means for giving slightly different force to these verbal near-equivalents. The simple truth is, if this whole thing does not explain itself, I guess it just can't be explained.

Confidantially Yours!

"Descendant" and "descendent" are too much for me. Thaxn.—*Illinois*.

Consider this, from the front matter of the "big" Webster: "\$30. -ant or -ent. There was formerly considerable diversity of usage in respect to the terminations -ant and -ent, both of which were, in certain cases, used almost indifferently; as in the words *confidant* or *confident*, *dependant* or *dependent*, and the like. Present usage, however, is definitely settled in favor of one or the other form in nearly or quite every word of this class, though not always upon uniform principles. Thus, the abstract noun *confidence* and the adjective *confident* are universal,

while the common noun is sometimes *confidant*, but more often *confidante*. The abstract noun *dependence*, the adjective *dependent*, and the noun *dependent* have almost entirely superseded *dependance*, *dependant*, *adj.*, and *dependant*, *n.* On the other hand, we now have both the adjectives and the common nouns *attendant* and *repentant*; and the abstract nouns *attendance* and *repentance*.

"Descendant" and "pendant" are nouns; "descendent" and "pendent" are adjectives. But "repellent" is both noun and adjective, and so is "attendant." You can't make a rule that will hold for all these words. It's like "stationary" and "stationery": you just have to learn, and remember, the correct form.

Don't Go Too Fast!

Please tell me how to cultivate speed. I am a rather deliberate person, by nature.—*Michigan*.

Some of us are sprinters, and some do better at the longer distances. I have seen readers who looked slow to the point of pokiness turn out more galley in a day than others who seemed to be going much faster. My father, F. Horace, was a slow mover, but steady—and accurate; he could cover a lot of ground in a day. He had extraordinary ability to concentrate. He was thorough, too; after he went through a proof once, there was nothing to pick up; no gleanings. He had economy of motion; no waste. One of the most interesting and illuminating articles I ever saw in *THE INLAND PRINTER* (I think it was in the January number) was about speed in operation of the typesetting machine. The same considerations (of timing, sureness, calmness) apply to proofreading. Don't try to look faster than you are. Insist on a test for speed plus accuracy. And remember, *The more you know, the faster you can read*; but don't substitute guesswork for real knowledge. Time spent in intelligent use of reference books is not lost time. The more alert you are, the faster you will be.

Right Is Right!

Is it correct to say "You did right"? Or should it be "rightly"?—*Maine*.

"Right" is right. No doubt you miss the "-ly" which is the common distinguishing mark of the adverb. There are quite a few adverbs, however, that do not carry this label; you walk fast, you work hard. Common practice is loosening up in this matter; by analogy with "go fast," people find it easy to say "go slow." This will cause wrath in some readers' minds, but—I can only think that, in the sentence given, "right" works almost with the force, value, and nature of (prepare for a shock!)

Cut to Fit Your Market
SINCE 1885



Back of Every Job is the Golden Ingredient of 56 Years Experience

A question we always ask before taking an order for Advertising Printing is In planning this piece did you consider its potential possibilities in relation to the market you want to reach?

That question, squarely faced, has changed twenty cent de luxe broadsides to penny post cards and lost us "volume" more than once, but it also has obtained results for appreciative MB customers at a much lower unit cost.

MARKEN & BIELFELD, INC.
Frederick, Maryland

From a folder issued by Marken & Bielfeld, of Frederick, Maryland; fifty-six years is a record of which any firm could be proud

a noun. You did right. You did the right thing. The right thing is *the right*. Fantastic—yes, in a way; but when you analyze speech in that way, you find our language usages at once more complex and more simple. It's paradox, but it does help you get to the bottom truth of these things. To say "You did rightly" seems unnatural. But then again, to say "He acted rightly" is as easy as to say "He acted wisely." There are little shadings not of meaning, perhaps, but of expression-value, and they should be studied deeply and alertly.

It Was a p. e.

You made me say "That" is the most absurd word in English speech." What I did say was, "That" is the most abused word." You owe me an apology.—*Arkansas*.

Indeed I do, and it is hereby tendered. The hazards of print give me no adequate alibi. It was undoubtedly a printer's error, but even if I had seen a proof I might not have caught it. Perhaps it was in one of the items I pen-wrote when my typewriter was out of kilter, and, if so, the printer has a good alibi, for my fist is almost as bad as they say Horace Greeley's was. You know, they do say he wrote one of his men that he was fired, and the man wrote back gratefully accepting the Chief's invitation to dinner.

"The" in Newspaper Titles

Would you include "The" in a newspaper title?—*South Dakota*.

I think much that is said in the books on the question of titles is sheer nonsense. The title of the *Times* in New York, for example, is *The New York Times*.

The Writin' and the Readin'

As to Semantics, on which you seem to be in up to the eyebrows. "I'm only a poor man." What would they do with that?—*North Dakota*.

The problem is one of emphasis. Are you a man—and poor? Are you poor—but a man? "I'm only a poor man" (not a rich one). "I'm only a poor man"—and not a member of the stronger (female) sex—not a woman, ruling the human world—just a poor old thing, called a man. Well: I am a veteran writer, and have wrestled with these problems for many years. I, too, would like to know how Semantics deals with such problems. Will someone in the audience please rise and shine?

Half Right, Half Wrong

What is the standing of "proven"? I supposed it was in the same category with "boughten," or was an obsolete form; and having copyediting responsibility as well as proofreading, I have substituted "proved" for it. But, lo and behold, I read the last paragraph above the title "Hard or Soft Packing," I.P., December, 1941, page 46. How come?—*Tennessee*.

Lady, the fire that wiped out my house (not my home, because *that* is where two hearts beat as one, and



THEY TELL US that Big Business gets that way by watching the Little Things. We believe it! We're hair-splitters ourselves. But sometimes a business house uses Economy as the excuse for cheap-looking, cheap-acting stationery. And, on those occasions, we like to point out a few facts. It is true that fine business stationery costs more than the sleazy kind. But do you know how much more? Less than a penny a letter!

If all the people you do business with knew you personally—knew all about your fine offices and reputable background, maybe then you might think you could afford cheap stationery.

But many of your customers may never see you. Many may never even enter your office. And you've got to "keep up appearances" with all these people. Your letters have got to "hold their own" with the letters that other houses send out.

We'd like to tell you more about the true economy of good letterheads, billheads, invoices, office forms, and envelopes. Like to show you some specimens of modern stationery—for styles change, you know. And, if you agree we're right, we'd like to design and print some new stationery for you. Print it, perhaps, on one of those splendid writing papers that cost less than a penny a letter more!

Adapted from a booklet issued by Strathmore Paper Company several years ago. Revealing the lasting power of good advertising, one of our readers just sent a copy to us!

neither fire nor flood can wreck it), destroyed my papers, so I cannot look up your reference. But here are the salient facts: "Proven" is not comparable to "boughten," unless you go way back in the history of the language. "Boughten" is good old English—though it survives only in the speech of the plainest of the plain people that God and old Abe Lincoln loved. "Non proven" is, as I recall it without being able to check, a "Scotch verdict." In ordinary speech or writing, "proven" (past participle) is an affectation.

Jobless

Please, Mr. Teall, can you help me get work? I have a load to carry—for others. I am eager to work, and ready to work HARD. I do not want fancy pay—just fair pay. I am too old for service in Army or Navy. What can I do? Proofreading is all I know.—*Nebraska*.

Boy, my heart bleeds for you (as they say). I don't know what to tell you. Us older fellers (bad grammar, but a good heart!) HAVE to take care of our own, and want to serve, too. It's a tough thing to say, but—while the young chaps (God bless 'em!) go into khaki or the Navy blue, there's need for us older guys in overalls, or shirtsleeves. Keep looking!—and may God smile upon you and yours.

Black and White

Would you print Black and White, Attorneys, or Black & White?—*Illinois*.

The safest way is to print it just as the company does. Variance from the exact corporate title form depends upon the kind of printing involved. If you switch from the firm's own style you may be in bad, if you don't you can't.

Proofreader's Contribution

Is a proofreader a mere bit of the mechanics of printing? What can he do to justify his existence as a part of the great enterprise of printing? Is it not a vital and essential part of the world's life?—*Georgia*.

Printing is indeed an essential part of modern life. (But, bad books are printed, as well as good ones.) Printing places the world's thought before the world. To modern printing the proofreader is indispensable. His place in the Scheme of Things is a topic not for a single paragraph but for a fat tome. All that can be said here and now is that *the proofreader's place is exactly what he makes it*. He has to go up against

editorial jealousies—and against union rule. He has to make his own place in the world. He needs courage, and brains—technical ability and adaptability. The proofreader travels no royal road to riches; but he or she can live happily, productively, and with entire self-respect. It's up to him or her to establish command of a demand.

Good Old Satevepost!

My proofreader eye was caught by this in the *Saturday Evening Post*, in an article about a basketball referee: "He was doing a lot of foul calling." You take it from there!—*Pennsylvania*.

Okay: again, a missing hyphen. Foul calling is calling that is not fair—and the article was about a referee whose calling was so unfailingly fair that he has an outstanding record for impartiality. (I, too, read the article.) "Foul-calling" would have been better. And this brings up one of my major points for printers' guidance: Have your rules, your style—but never hesitate to break a rule when by doing so you sidestep that old rascal A. M. Biguity. "Foul" could be either a noun, as it is here, or an adjective. The hyphen labels it.

A Lost Comma

Is not this sentence short of something: "The estate of the late Soando has been purchased by John J. Blank, executive vice-president of the Dash Bank and Trust Company through Blank and Brothers."—*Wisconsin*.

Yes, it is short one comma, which should have been placed after the "Company." It reads as though Mr. Blank were vice-president through Blank & Brothers, whereas the intention was to say the purchase was made through that company. The description of Mr. Blank's office should be set off at both ends.

End of the Line

In one of your own articles appeared a wrong division of "generic." Apparently both the compositor and the proofreader thought it was pronounced "gen'eric" instead of "ge-ner'ic" for that is the way it was divided: "gen-eric."—*South Carolina*.

Division should of course be by syllables, and this word may properly be divided only in one of these two ways, ge-neric, gener-ic. And of course neither is really good typography, for either way leaves a line ending or starting with a two-letter unit. In a narrow column such divisions are frequently unavoidable.

Author, Be Good!

I need to know more about what a publisher can reasonably and properly look for on proofs sent to authors.—*Missouri*.

On these proofs the author gets his or her opportunity for second-thought marking. Many authors seem to regard it as an opportunity to rewrite. They should be heartily discouraged; in fact, the wise publisher serves notice at the start that the manuscript should not leave the author's hands until it is in such shape that a minimum of proof-marking will be required. He should be impressively informed that every query should be answered with such exactness that the point brought up shall be finally settled, then and there. In some kinds of work a good many last-minute changes are necessary; but in any event the work should come back ready for printing with no more editing. A slip of clear, detailed instruction should always be sent to the author with his proofs.

Punk!

What do you think of the custom of omitting the opening quotation marks when the quoted matter is starting an article? I think it is a sacrifice of meaning to appearance, an intrusion of typography upon thought. I do rather exacting verification and research work for my editorial department, and I am sometimes put to it to know where a quotation begins. For instance, when quoted material at the first of an article contains several paragraphs, and the first quotes are omitted, naturally no close-quotes are used at the end of the first paragraph, but begin-quotes are used at the beginning of the next paragraph. This certainly looks as if it were the beginning of the quoted matter, but it is not. It seems to me the omission of the quotation marks, for appearance, is a distortion of values. Typography should serve thought, not obscure it.—*Montana*.

To that last sentence, Amen!—But I do not quite "get" the particular contention. Do you speak of a "quote" at the start of a chapter, with a special block initial? If so, you are in line with me on one of my pet particular hobbies. I detest the practice of not indicating the fact that the opening matter is a quotation. On that, I am ironbound. Either the writer should give introductory matter, or the printer should have the quotes in the block with the initial letter—or the quoted matter should be in smaller type than text type, well indented on both sides.

THE PROOFREADER'S PLACE IN WAR TIME

• America, stung to the quick by Nazi duplicity and Japan's unspeakable treachery, is giving its answer to the Axis challenge. The Boys Out There and the Folks Back Home are speaking in completely unmistakable terms. And what is the proofreader's part in it? Precisely, a full share in the part played by the whole printing industry—because without proofreading good printing is not possible.

Proofrooms, like offices, shops, and farms, have been drained. Selective Service does not exempt proofreaders; and proofreaders are no less loyal, no less ready to serve, than other groups. In fact, it may be said with pardonable facetiousness underlaid by a firm foundation of serious intent, a proofreader of service age might take deep delight in deleting a few Axis hyphens and punctuating the devilish documents of an unholy alliance.

I have asked myself: "Is it silly to tell America's proofreaders that they are today more than ever important to the nation?" And the answer is, "No!" The printing industry must, of course, make the same adaptations, the same sacrifices, as other industries. Individuals engaged in it must be guided by the same personal considerations in determining their part in the common effort. A man who went into the army or the navy, leaving a wife and children without support, would not be serving. A man whose wife and children could be supported by relatives in his absence, himself being fit for military service, could dodge it only by drowning the dictates of his conscience.

Are we verbalizing the obvious? I think not. Every calling has its own just and proper pride, and the proofreader who underestimates the usefulness of his work is debasing himself and paying his fellow workers no compliment.

As we have seen before, in war times the trades suffer from interruption of the normal process of development through training of apprentices. Modern war does not merely impede progress, it promotes a positive retrogression.

The proofroom must send its quota into the fighting forces—yes, of course! It must also do all that can be done to maintain its own established standards of civic service.

Employing printers should resist the temptation to go slack on proofreading, be on the alert against deterioration, and in every possible way contribute to preservation of the highest standards. Very specifically, all possible training should be given to youngsters whose call will not come for a year or more. If this is a foolish idea, write to Proofroom and tell us why.—E.N.T.

LETTERS to the EDITOR



Contributions to this department are welcomed. Opinions expressed are those of the writers only.

Tie This One!

To the Editor:—Tch, tch! (noise made with tongue and front teeth, meaning "my, my!"), J.L., are you so in need of material these days that you had to print that effusion written by Irving Lush? You know the one I mean—that article about tying string around a type form.

If this Mr. Lush were working for me and he tied up forms as he outlined, I would quietly take him to one side and say something like this: See here, Irving, old pal—I think you are a pretty smart author in one sort of way. You have a good business head on your shoulders when you can sell the sort of stuff you write to a magazine like THE INLAND PRINTER—at so much a word—but don't you let me ever catch you practicing those methods here.

In the first place, Irving, old pal, please don't worry whether the string you use is "6-ply, Grade No. 1, cotton twine." You just use whatever string there is handy, just as long as it is not fishing or clothes line. And another thing, don't EVER put any knots in the string!—not to mention splicing two short pieces by knotting. String is pretty cheap, Irving, even in these times—much cheaper than the time required in putting together a type page that has been pied by unwinding a string that has caught on a knot.

You can start your string in the "upper left-hand corner" if you want, but I usually start at the corner that is most convenient which is sometimes the corner you mention. By the way, Irv—you state that you start the string by holding it with "the index finger and thumb of the left hand." Is there any other way? I'm rather curious about this.

That part about going around the form clock-wise is okay, but don't you worry too much about keeping the string parallel. You just wind that string around the form and if it stays above the surface of the stone or galley and below slug height (.750 inch) it will be parallel enough for all practical purposes. And, Irving, old pal, I kind of like that term "printer's loop," but I think you are overdoing things a little when you stop at the "upper right-hand corner" to tuck in your string to make this loop. Suppose you had a form about 90 by 110 picas in size and you come around to this "upper right-hand corner" for the last time but you still have string enough for a couple more corners—won't you have a heluvalot of string to work in to make that "printer's loop"? I don't want to tell you how to do your work, Irving, old pal, but don't you think that it would be a good idea to cut off that surplus string, or at least continue on to the next corner or two?

Don't you worry about the stoneman going "nuts" looking for the string if it is not in the upper right-hand corner of the page. After the pages are laid out for locking up, the upper right-hand corner mysteriously becomes the lower left-hand corner on some of the pages. If those pages are properly tied, there should be approximately two inches of string hanging around loosely at one of the four corners and the stoneman will pull on this until it is disengaged from your "printer's loop" and he will then lay it loosely upon the face of the form. Now he is ready to wrap the furniture around the pages. When this is completed, he will then proceed to unwind the string—hoping sincerely that there are NO KNOTS in it.

And another thing, Irv, old pal, don't tie those pages so tight. We may have to make some corrections in those pages and we can't afford to untie every page with an error in it, just to insert a linotype slug. Sure, keep them snug, but not so tight as to bulge the slugs at the top and bottom. You may be strong, but prove it some other way.

Well, Irving, old pal, as I mentioned before, you are quite an author, and you sure know your stuff when it comes to getting paid for writing about the simple things in life—but I repeat, don't you ever let me catch you putting those methods into practice around here. Just in fun.—HARVEY E. SCUDDER, of Chico, California.

Typo Clinic

To the Editor:—I've never before written a "letter to the editor" and I hate to bring up an old issue, but

Mr. Begley's article, which was published in your January issue (p. 59), aroused my ire to a certain extent because he seemed so confoundedly positive about the excellence of his A.B.C. Washer layout. In my opinion either of the two arrangements he criticizes has more "guts" than the one he submitted. I'll agree that there are weak spots in this type arrangement—the enclosed two roughs will show what I think would

CALL—MAin 3222 FOR A FREE HOME DEMONSTRATION



MODEL 400 \$8.95 OTHER MODELS AS LOW AS \$4.95

Liberal Allowance for Your Old Washer

CHARGE IT ON YOUR ELECTRIC BILL,
pay monthly. Small charge added for monthly
payments. Dealers are also showing modern
electric laundry equipment.

Electricity is Cheap in St. Louis

UNION ELECTRIC COMPANY

12th and Locust • Main 3222 • HOURS: 8 to 5, including Saturday
Grand at Arsenal
2719 Cherokee
305 Meramec Sta. Rd.

6500 Delmar
Euclid at Delmar
231 Lockwood
7179 Manchester
249 Lemay Ferry Rd.
6 3 0 4 Easton

Mr. Ayers, whose letter appears at right, stresses the demonstration feature in his ad. shown above. See ad on next page

correct them. Of course, it's still just one man's opinion. Perhaps I'm wrong, but from the *merchandising* standpoint Mr. Begley's ad is weak because nothing seems to be *featured* except the company name!

One of the enclosed roughs features the "home demonstrations," the other features the price item heading and includes a selling sub-head.—ROY AYRES, Chicago.

More Typo Clinic

To the Editor:—Having noticed several versions of the Washing Machine ad reproduced in the Typographic Clinic of THE INLAND PRINTER, I wish to throw my hat into the ring.

First, I don't particularly like any of the three layouts. All of them have their good and bad points. The one at the top has strong appeal for a home demonstration, and I think you should let the article be featured. If a person should be interested in a washing machine, the advertiser should first get his particular brand of product across, then come in with home demonstration feature. Then about the price argument, I think you should feature the \$89.95 price since you went to the expense and trouble to illustrate that particular model.

On the center ad layout—there appears to be a very monotonous appearance in the display lines.

On the last ad layout—it appears well balanced and pleasing to look at, but it offers no inducement to get itself read. The name of the product is "eye catching" but all else is lost and offers no starting point to attract the reader.

And finally on all three layouts there is a glaring fault of type selections. On all three ads the combination of traditional and sans-serif type faces used is objectionable.

Due to the fact that it is a small ad and no great amount of type seeking to get itself read, my choice is to stick to the sans-serif type even for the single paragraph of what would be the body of the ad.—FORREST J. CLARK, Atlanta.

Those Private Plants Again

To the Editor:—Mr. Branham is still crusading. He will crusade and crusade and still have the private printing plant to compete against.

THE INLAND PRINTER most certainly would have allotted to him all the space necessary to analyze each and every one of my "garbled" statements, but the real excuse is, the unanswered statements cannot be disputed.

The Bill of Rights grants us individually our own "pursuit of happiness" and grants to all of us the

its tires, but now manufactures its own. I wonder if Firestone and U. S. Rubber called the Ford Company a "*child of greed, created for the sole purpose of depriving them of their legitimate profit.*"

Speaking of quality, I noticed no mention was made of our samples submitted, which I believe proved our quality. This high standard of quality printing also holds true in many more of the private plants of the United States.

Quote—"because of the absence of the *profit angle*, their workmen lose interest in quality workmanship."

No, we do not add profit to our jobs, but the profit angle concerns the commercial. He *must* make a profit, thereby educating and forcing his employes to realize this and they adopt the slogan—"That's good enough, the boss has to make a profit." It appears to me you are somewhat confused as to who is really interested in this so-called profit angle, the private or the commercial printing plant.

My articles in this series are no reflection on my commercial friends, but this man, with his dictatorial instinct, crusades to smash the legitimate private printing plant which necessitated us to put up our guard.—WALTER J. HILTPOLD, The Trumbull Electric Manufacturing Company, Plainville, Connecticut, Foreman, Printing Department.

EDITOR'S NOTE:—In our issue of August, 1941, appeared an article, "The Elimination of the Private Plant Is Vital to the Industry," by F. H. Branham, executive secretary of the Chattanooga Printers Club, challenging the right of the private printing plants to exist, citing as justification that they represented (1) poaching, that (2) they did not do creditable work, and that (3) they are inefficient and money-losing ventures in the main. Mr. Hiltbold, who contributes the foregoing, wrote the page, "Private Plant Saving Its Owner 30 Per Cent," which appeared on page 61 of our November, 1941, issue, his name being there inadvertently omitted. Mr. Branham fired upon Mr. Hiltbold's contentions in this open forum department of our February, 1942, issue to which our Connecticut champion of the private plant replies in this issue.

Several readers have accused the editor of gunning against the private plant because he published the original article. Such was, and is, not the case. A live topic among printers, the editor has sought to give both sides and all angles of the situation. Signed articles on policies, business practices, and such, do not necessarily represent the opinions of the editor. If it were

A. B. C. Electric WASHER

Call MA in 3222 for a FREE
Home Demonstration



Model 400 Illustrated

\$89.95

Other Models as Low as \$49.95

• Liberal Allowance for Your Old Washer

Hours 8:00 to 5:00 — including Saturdays

Grand at Arsenal 305 Meramec Sta. Rd. 2719 Cherokee
7179 Manchester 249 Lemay Ferry Rd. 6500 Delmar
Euclid at Delmar 231 W. Lockwood 6304 Easton

ELECTRICITY IS CHEAP IN ST. LOUIS

Here is Mr. Clark's suggested layout, featuring the washer itself. Elsewhere in this issue washer ads are "washed up"

privilege of earning our own living in our own manner, within legal bounds.

In his crusade he uses such remarks as, *evil menace, employes aiding and abetting this menace, child of greed, for their own selfish gains, lowers standard of printing, That's good enough slogan, press-men careless, lack pride, et cetera.*

Mr. Branham, the private printing plant is not an *evil menace*. It is not the *child of greed* which you unjustly claim. Rather it is the best analgesic for a sickly industry.

Instead of crusading for its elimination, use it as a restorative for your commercial plants by pointing out to your industry its own weaknesses and faults, which have necessitated the installation of these private plants.

If you follow this construction advice you will find that your "*menace*" was only a "bogey man" conjured out of your own past sins.

By the way; until recently the Ford Motor Company purchased all

essential that they did, "the other side" would get scant attention.

As a matter of fact, the editor is militant when it comes to preserving the right of private enterprise as, remember, the position he has taken on every question related to regimentation, including the late and not—by himself, at least—lamented N.R.A.

He believes that if for one reason or other the manufacturer of lift trucks wants to equip to do his own printing that is his right, just as it is the right of a printer to make his own lift truck.

He knows that there are efficient private printing plants and that there are inefficient commercial plants serving many customers, too often in a way not distinguished. Some of the finest printing turned out comes from private plants, that where Mr. Hiltbold is employed standing high in this respect.

Finally, the editor feels the time a general printer spends crying about the menace of the private printing plant would be much more profitably spent studying ways and means for improving his own product in quality and manufacturing efficiency.

THE INLAND PRINTER has contributed its space to both sides in order that the arguments pro and con might be available. Space, except for the rather neutral letter on the subject which follows, will not be devoted to any further discussion of the subject—at least for some time.—*The Editor*.

"In This Corner . . .!"

To the Editor:—Since the November issue of THE INLAND PRINTER I have been trying to get around to the private-shop debate.

The cardinal point missed by both the proponents and the opponents of the private shop is that printing is not and can not be factory merchandise. It is, always has been, and always will be an idea.

The impression or the idea on paper is only the most efficient method for making the idea a reality.

It follows then that either a private or a commercial shop is efficient only to the degree in which the idea becomes a reality.

Combing from my experiences as a journeyman printer of the old school: I have marked days of time on a time sheet where the actual time was a few units. The accounting department governed the shop from its books, through clerical help. In this same well staffed and equipped private shop, work requiring makeready and register was always sent out.

In another private shop the front office was interested in promoting the candidacy of a U. S. senator and all of the work was marked on the time sheets as "distribution."

Contra-wise in two of the many commercial shops, the estimable wives of the owners took over the management (as women will), creating impossible confusion.

But generally, printing shops were conducted with an understanding of the object of printing and the costs were relative to what a job had to do.

Broadly taken, commercial shops in most instances delivered more value than the hour cost indicated—not due to the printer's generosity, but rather as a competitive requirement.

The constant battering of competition has caused some men to forget that printing is efficient translation of ideas and only incidentally merchandise.

Since it is only by the continual contact, both competitive and in trade association, with each other that printers can gage the degree of efficiency, it follows that private shops, not having such contacts, cannot be as alert to changes as the commercial printer.

For instance—most private shops still place whole reliance on flat-bed presses, which may or may not be efficient, but the top ranking commercial printers are also using high-speed offset or even multi-color rotary and gravure presses; some of the latter turn out more work in an hour than a flat-bed can in a week.

Nevertheless, the speed is efficient only in ratio to the value of the idea on the paper and not to the hour or impression cost.

In the print shop, new proposals, new methods, new motives are the continual "grist in the mill," calling for research not only in papers, inks, mechanical skill and equipment, but what is more important—in the research and propulsion of the human movements and ideas.

The cost of all of these items is seldom recognized and comes into printing value something like the term "unearned increment" as used in real-estate transactions, indicating increased value through having the "right" neighbors, schools, *et cetera*.

So it is in printing.—*Anonymous.*

• • • —

May we say that we enjoy and appreciate your magazine. We always feel stimulated into doing something new and different after receiving a copy.—E. S. BOWEN. BOWEN PRINTERS, of Long Beach, California.

● Answers to It's a Quiz

Here are the answers to the quiz on page 31. How well did you remember the information which you have read from time to time in previous issues of this magazine or have seen elsewhere?

1—3 per cent. This estimate was based on actual interviews with both small and large printers. The stock of dead metal throughout the country is probably worth \$65,000,000, which should be cleaned up to help the industry in the war effort. IP-2-42-27.

2—True. They want to give the impression in their advertising that their products are cheap. Nothing matters but price, and this type of plant has its place. IP-2-42-32.

3—False. Ideas, as such, are considered abstractions; therefore cannot be copyrighted. But, the matter and concrete appearance of the idea can be protected by "property rights" tags. IP-2-42-39.

4—False. It should end at the upper right-hand corner. This allows the stonehand to look at the same corner of each form for string ends, to save time. IP-2-42-59.

5—False. Characters marked out or changed should be left visible, so that the compositor may be sure of what he is doing. IP-2-42-63.

6—(a) Spray sheets with water as they leave the feeder, (b) place copper tinsel, ground, close to the printed sheet as it delivers; (c) spray steam on the sheets at the start of the delivery. IP-2-42-63.

7—Business is up. Of 303 printers contacted in eight states, 114 said that business was increasing; 87 said that it was down. IP-2-42-65.

8—On the Anilox anilin-ink printing press. Share Your Knowledge Review, 6-1941-15.

9—Eight-point was Brevier; nine-point Bourgeois; seven-point Minion. Karch, *Printing and the Allied Trades*, 33.

10—True. IP-6-41-33.

11—Lathe marks on the metal vibrator; insufficient end play on form rollers; tackless rollers. IP-10-41-51.

12—Stymie, Beton, Girder, Cairo, Memphis, and Karnak.

The Pressroom

BY EUGENE ST. JOHN

Pressroom questions will be answered by mail if an addressed, stamped envelope is enclosed, and kept confidential if so marked

Skeleton Overlays

Our printing department at school received a copy of your "Practical Hints on Presswork" but we cannot find anything relating to the subject of skeleton overlays. We are now studying make-ready and will appreciate your advice concerning the procedure and material used. We are debating on the enclosed copy, whether it is one form of a skeleton overlay or not. If not a skeleton overlay, then how is it possible to place the center of the O's, R's, and A's, *et cetera*, on a regular skeleton overlay?

Strictly speaking, a skeleton overlay ("skelly") is a halftone cut overlay as distinguished from the marked-out so called leveling overlay of tissue and other patches or, put in another way, the skeleton overlay consists of layers of overlay corresponding to the tones of the halftone from light to darkest, from which skeleton the highlights and blanks may be cut. In addition, a skeleton overlay, two-, three- or four-ply, is understood to be cut by hand (manual) as distinguished from the mechanical overlays, of which the "chalk relief" and "biscuit" overlays are examples, produced by various methods of etching, spraying, dusting, baking, *et cetera*.

Your sample consists of a print of a zinc line engraving (or electro-type thereof). The design includes a large V crossed by two blocks of massed color in which in reverse type are the words "Victory Salvage," that is, these words have been etched out, allowing the white stock to show. Surrounding the design is an all around pica-wide border. The large V and the two blocks (solid except for the reverse letters) are much heavier in mass than the pica-wide solid border. You have made a cut-out on book paper of all the parts of the design or image (one-ply) which you have attempted to paste in register on a print of the image. Register should be better, in fact, it should be perfect, to be properly effective. Also,

you have neglected to slightly bevel outward the edges of the cut-out. The cut-out, as distinguished from the "skelly," generally consists of a single ply used to reinforce impression on heavy solids by relieving the impression on the edges through the bevel. If it is your purpose to run a number of impressions from this cut as on a regular job, the easiest and most economical method is to make a cut-out only of the heavier central part of the image and none of the border (unless you are practicing printing the border without any impression showing on the reverse of the sheet).

First, adjust platen parallel to form after making sure it is level and type high. You determine this from impression marks on reverse of sheet at the four corners of the border. Next, with one or more leveling overlays of onion-skin tissue, .0015 inch thick, the image is made to print light but distinct all over. Then the easiest way to make the cut-out of the central part only is to roll back the tympan toward the bottom of the platen and pull an impression on the top sheet of the packing, which should be of proper caliper. From this sheet you cut out blanks and reverse letters, beveling and pasting as you proceed, and registering exactly. You should use a razor-sharp overlay blade. When finished, replace tympan in position.

If you purpose printing the job on coated paper, form the good habit of using platen press halftone ink. It will print better and you will have less trouble stripping sheets from the form.

Matrix Cleaner

Can you give me any information concerning _____? We prefer it to the _____ company cleaner.

The concern you name has taken over the older cleaner that you prefer. Why not give that firm the benefit of your reaction for your mutual benefit?

Workup Palliative

Will you please tell me what caused the slugs to get off their feet as shown in the enclosed sheets? This job was run as a regular thirty-two-page form on a sixty-two-inch cylinder press, thirty-three years old, with very worn tracks. The slugs always pitched toward the gripper and the gripper row was the worst offender. Form was stripped with low cards to straighten but would not stay for more than twenty impressions. The packing consisted of two manillas and six S. and S. C. My contention is that the slugs are at fault, there being a difference of thickness at top and bottom. Or could the rollers have been set too tight?

As you state, the principal cause of the trouble is the condition of the slugs which are not only thicker on top than on the bottom but are also longer on the top than on the bottom. This results in a taper or slope downward on the ends of the slugs as well as from top to bottom of the length of the slug. The best palliative for these faults that has come to our attention is the slug-high sinker, which, unlike cardboard strips of uniform thickness, may be arranged to compensate for the taper or slope. It also helps to use wood reglets instead of metal between columns of slugs.

Wax Spot Carbonizing

We have an order for the enclosed form which calls for five sheets to be wax spot carbonized. Can you give us the names of concerns which can do this type of carboning? Also, a little information—should these sheets be printed or carboned first? Also, do they use a special glue for padding these? Who can supply this? Would these be padded in gangs and then slit into separate sets? In other words, what would be your suggestion as to the order of handling a job like this—carbon eight on, print eight on, interleave in full sheet, cut into correct size, cut corners on the last three sheets, then glue, or in what order?

We are sending you the names of concerns equipped for this work and perhaps your best procedure would be to print a number up and let the carbonizing firm complete the job. Or if you prefer, print a number up,

send the sheets to the carbonizing concern, and, when returned, cut into correct size, cut the corners on last three sheets, gather, and pad. Careful handling is needed to avoid smearing so all of the work is frequently delegated to the carbonizing concern with its experienced help. Flexible padding glue may be obtained from the roller makers advertising in **THE INLAND PRINTER**. Regardless of procedure chosen, do not start the job nor order paper for the job until you have consulted the carbonizing concern in order to benefit from its experience in a special field beset with pitfalls for the unwise.

Numbering on Envelopes

We are desirous of obtaining information on the enclosed envelope with regard to type of press on which it was printed, numbered, and so forth. The date changes weekly.

The envelope could have been printed on either a platen or an envelope printing press, or both types of presses could have been used, the envelope printing press for the black, perhaps, and a platen press for the numbering and changes in red. We are sending you a list of suppliers who will be pleased to send information in detail on request.

Spot Carbonizing

As a subscriber to **THE INLAND PRINTER**, we are seeking some information. We have been called to quote on a job which requires spot carbonizing and our prospect claims that this spot carbonizing was done locally. It has always been our belief that this is a special process and could not be handled by the ordinary printer economically. Also it has occurred to us that this might be a patented process and if it could be done locally, we wouldn't be permitted to do so. If not too much trouble, please advise if we would be permitted to do so and give us full details of how it is done.

Cold carbonizing is like ordinary printing except that special carbonizing ink is needed, printing precedes the carbonizing operation and careful handling is required to avoid smearing. A common complaint is that cold carbonizing dries out and it is impossible to get good copies.

Hot wax carbonizing, a close approach to true carbonizing with dope applied by carbon paper manufacturers, is better than cold carbonizing. Some processes are patented. We are sending you the names of some principals in this

field from among whom you may perhaps secure the right to manufacture in your city.

In ordering ink and wax for this work it is necessary to submit sample of paper, as the different sorts

five- instead of two operations on the four-color press with a saving in line-up, registering, and makeready.

As the stock would be handled just half as much on the five-color press, less stock would be spoilt. Register would be better in one operation and various pressroom troubles, such as crystallization, failure of one ink to take on another, and so on, are avoided.

Many four-color process jobs call for a fifth impression in varnish, gold, silver, or another color, or perhaps scoring, perforating, or gluing. Here the five-color press has obvious advantages which are doubled when both sides of the sheet are used.

The most impressive saving is that of the second operation. If a job requiring five impressions is completed in twenty hours on the five-color it would require at least forty hours on the four-color press.

Print on Lacquered Metal

We now have a problem wherein we would like to print on lacquered metal and since we only need a few pieces at a time, we were wondering if this could be done best by a rubber printing plate on a job press or whether there is a press on the market that could be operated by hand, whereby a roll would pick up the impression from the plate and transfer it to the metal. We had an idea that some kind of rubber roll or printers' composition roller arranged in a hand press might be made to work so that it would pick up the impression from the plate, then remove the plate from the bed of the press and transfer it to the metal. The printing is to be of a dial for a weighing scale of which there would only be a half-dozen or so made up at a time. The quantity is not sufficient to go to lithography or etching, so it is necessary for us to find some cheap method of reproduction.

There are at least three methods available but all work better if the lacquering follows instead of precedes the printing. Printing on metal plate may be done from rubber, using a very light squeeze. After the ink has dried or baked, lacquering may follow. The transfer scheme is quite old. In fact, the idea of the printers' composition roller stems from a similar roller first used in pottery works for transferring an inked design to pottery and this process is still utilized to some extent in ceramic art today, and in one type of office duplicating machine as well. It is probable, however, that the best method for your purpose is found in special decal transfer paper. We are sending you names of suppliers.

HERE ARE PRIZE WINNERS IN THE CARD CONTEST—

● Overwhelmingly the favorite in **THE INLAND PRINTER'S** Business Card Contest, which closed March 9, was the entry of Richard J. Hoffman, of Van Nuys, California, winner of the \$25 First Prize. Next two Grand Prizes, of \$15 and \$10, respectively, as well as the highest ranking of the next ten prizes, were won by Ben Wiley, of Springfield, Illinois, whose excellent entries also won him two additional \$5 prizes.

Fifth placing entry was submitted by Emil Georg Sahlin, of Buffalo, New York; sixth, William B. Bradford, of Portland, Maine; seventh, another entry by Richard J. Hoffman; eighth, Ben Wiley; ninth, Max McGee, of Springfield, Illinois; tenth, tied by Emil Georg Sahlin and Algot Ringstrom, of New York City; eleventh, Ben Wiley; twelfth, tied among Emil Georg Sahlin, Richard J. Hoffman, and Howard Franklin, of Springfield, Illinois, and thirteenth, by Joe R. Sheen, Emporia, Kansas.

Of the record-breaking number of 329 entries, a total of sixty-seven were given mention in the voting of the fifteen judges.

of paper require various carbonizing coatings. Your inkmaker can give you details of cold carbonizing. If you obtain the agency for one of the special processes, the manufacturer will supply the details, which have frequently been outlined in back issues of **THE INLAND PRINTER**.

Five-color Presses

Can you recommend some source of information which will give unbiased comparison between four- and five-color printing presses? One of our customers has requested this information as he plans to make some changes in his present setup.

Running at the same speed, the output in impressions is 25 per cent greater on the five-color press. If a job requires five impressions, it is completed in one operation on the

Run From Slugs

The pink sheet enclosed is off a job which we had set for one of our customers. This sheet is at the end of a sixty-thousand run on a pony cylinder press. We would appreciate your valued opinion as to: 1. What is considered a fairly good run off such a job? 2. If the life of the slugs should have been longer than the above quantity, can you detect where the fault lies?

First, there is no generally accepted standard as to the life of slugs. Fifty thousand and over have been obtained on high-grade book work. Runs up to and even slightly over a half million have been made.

Much depends on the standard of appearance set. If some thickening up of lines is permissible, runs may be longer. Since offset is in general use, the standard has been lowered, especially since multilith has become so wide-spread.

Getting down to your sample: it is on bond paper; apparently the job was started on the felt side and backed up on the wire side. Also the makeready, none too thorough, was for the felt side. While the makeready produced a fairly level print, it did not properly care for the tones of the form as shown in the rules, small and larger type. There are some letters filled up which only need cleaning. If the makeready were reenforced as it should have been, especially before proceeding on the wire side, more acceptable copies are possible.

From the pressman's side: all that he can do is give the job a careful, thorough makeready after making sure that there is no spring in form and that it is firmly seated on bed and that the impressional parts of the press are in the best possible adjustment. After getting a level impression, he should relieve it slightly on the lighter lines and reinforce it on the heavier lines, especially for a long run, use fairly hard packing and make sure that it does not swell during the run if wear is to be held down. He should be vigilant about the feeding to avoid more than one sheet at a time going through, ball ups, *et cetera*. He should also make sure that the ink is not gritty and contains nothing of an abrasive nature to wear the form. The form rollers should be set light on the form and snug to the vibrators. After these precautions, the wear of the slugs as far as the pressman is concerned is in the lap of the gods.

You cannot expect to get long runs from soft metal and on your side the composition, care and heating of the metal, the character of the slugs, whether rectangular on all sides, that is, level and type high, not thicker at top than bottom, not longer on the top than on the bottom,—these precautions are necessary on your part. From a distance

Cause of Blurred Print

This is the second job that I have had in the past three weeks where the halftones dirtied up as on the enclosed marked sample. The first job was a four-color book jacket, with a number of halftones printed on a 25 by 38 two-color press. I checked everything such as impression, correct pitch-line, bearers, register racks, rollers, and form. We had nickelotypes on patent-metal



"In the Days That Wuz"—News From the Front

Cartoon by John T. Nolf, Printer-Artist

one cannot answer your second question. Probably your first approach should be to have the slugs examined by a metal supplier known to be reliable to ascertain whether the slugs are tough and not soft. The other precautions are within your scope. If everything on your end of the job is found to be okay, it is in order to ask the customer to make similar checks at the pressroom end. By working together you will get the utmost possible output.

base. I finally put the job on the first cylinder instead of the second, which did not help any, then put the job on another two-color press. This produced no better results so I called in the press manufacturer's factory man. He checked over the entire press and said there did not seem to be anything wrong with the press or the way the job was handled on the press. The inkmakers could not help me either and the nickelotypes were in good condition, so I had nothing to turn to except the paper. I went to work on that. It was an eighty-pound C2S enamel so I changed it for some stock that I had here. After making the

change, I did not find the marks any more. I then checked the stock for picking and found that it had a pick test of No. 4, Dennison's testing wax. As the stock was supplied by the customer, I called him and had him change the stock. With the new stock, the trouble almost vanished, that is, only a sheet now and then had the marks on it. On the present sample only one or two sheets every thousand showed marks on them so, after checking for correct pitch-line and bearers, I let the job go as it was. This stock was also furnished by the customer but not the same customer as the book jacket job. Now my theory is that all the marks were due to the coating either poorly applied to the body stock or too dry and brittle a sheet so that when the impression was applied, the coating cracked a little and pulled downward into the bottom of the plate. I also had a great deal of trouble with picking on both jobs. I would like to have your opinion on this problem to either prove or disprove my theory. If you disapprove, please let me know what you think the trouble is.

You have diagnosed the trouble correctly. The coating is not homogeneous but spotty and cracked. The spots on sample are off color, gray instead of white, and the sheet is thicker where the spots appear. Let us suggest, in a friendly spirit, that you use the magnifying glass and the micrometer to examine the print on the sheet when trouble like this arises. Trouble that you can see with the eye alone generally suggests obvious remedies to an experienced pressman. When these do not suit, the direct and easiest approach is to use the magnifying glass and the micrometer. This course would have saved all the checks and tests which you made before you arrived at the solution of the problem. In fine, when you first noticed the blurred spot, you should have used the glass and the micrometer on the sheet and print.

Prespoints

This is the name of two leader-like points, a trifle under type high, projecting upward from a base 12 by 48 points, each point about a pica from the nearest end of the longer dimension. The bases are simple and easy to use in lockup. They may be used to prevent wipes or slurs on the rear end of the sheet, without resorting to brads in the furniture or turned furniture. Often, when open spaces in form cause trouble, the points may be helpful in holding sheet against cylinder to avoid air pockets. When underlaid, they may serve as register points.

Even Chicks Not Immune To Lure of Semantics

By EDWARD N. TEALL

• UNFORTUNATELY for you good folks who like to read my writings, and quite disastrously for me, just as it came time to prepare this article my home burned. (A lifetime's concentration on matters of verbal expression prompts me to ask: Would you say it burned down, or burned up?) Nobody was hurt, but—oh, boy, what a mess! My sympathy goes to the compo and the proofreader who handle this copy, for it has to be done in pencil between confabulations with the insurance men—and in a state of deep concern for Lares et Penates, and for procurement of lodgings for the Missus, the Cocker Pup, and me. As I write, the Flag flies from its staff in the midst of our Jersey acre, no Jap bombs "burst in the air," and my Navy sons are on the job; so all there is to say is (as always) "It could have been worse," and "Thanks for your friendly sympathy, of which I feel happily assured." (You have to be in trouble to really understand—pardon my split infinitive—how good people are.)

As you members of the I.P.'s great family know, I have of late been much concerned (not to say agitated) over the question: SEMANTICS—is it new truth, or only a new manner of propagating interest in language and knowledge of the mechanics of language? Are "referents" a step in the Advance of Man, or a challenging device to stimulate popular interest? Is there anything new in the idea that words make pictures, and are symbols? To put it with crude abruptness, does the American Walpole (whose book it was that touched us off) genuinely interpret or merely popularize the "basic" truths of Semantics?—once called Significs. (You may all well thank God for a journal like THE INLAND PRINTER in which we do not have to call a spade "an agricultural implement.")

But human misunderstandings of multitudinous sorts develop from lack of a common ground. My best friend and I seem most in disagreement when we agree—but each says the same thing in a different way.

It's a matter of individual mentality—of personality—of different ways to the same end, variant approaches to a common destination. "Evidently," I sometimes say to such a friend, "we don't use the same dictionary." What is easy to one may be hard for the other. What one calls fun, the other sees as work. As someone said long, long ago, one man's meat is another man's poison—wherefore, of course, what is poison to one person may be good food to another. So—

I wonder if I am correct in saying the aim of Semantics (roughly defined as the Science of Meaning) is to find ways and means to make the broadcasting and the receiving match—to make the reading like the writing—to do away with ambiguity—in a word, my own word, to *exactify* speech. If I'm right, the Semanticians and I are in fundamental agreement.

Here's an example: On the highway, down the lane from my Jersey acre, is a sign advertising, for sale, white

"Jersey Giants." That started black
me thinking.

Suppose you say, "I have fifty white and black Jersey Giants." How many chickens am I to suppose you have? This *might* mean fifty black and fifty white—or fifty that are black-and-white. If the latter is the meaning, I should write "fifty black-and-white chickens." If the former, I should use full expression and say "fifty black, and fifty white."

The issue is, briefly, this: Is Semantics truly a new thing? Does it supplement or supplant the old science of expression? Is it fresh knowledge, or just a device for stimulation of interest? What does it do to old, established principles of punctuation, compounding, agreement, and the like? Are the old "basic" ideas of diction and construction to be abandoned? Is there to be competition, or coöperation? How interesting and how helpful it would be if, in *Proofroom*, we could have a frank expression of opinion from practical printer folks!



Offset Technique

BY JOHN STARK

Questions about offset are welcomed

and will be answered by mail if stamped, addressed envelope comes with letter

Coated Paper Sticks

We have recently had to print a job on coated paper, and we had quite a lot of trouble with the delivery end of the press because of the paper sticking to the rubber blanket. We have no trouble, however, with the regular offset paper or with super book paper on which we do a lot of label work.

It is often the experience of lithographers that in using coated papers on the offset press there is a tendency for the paper to stick to the rubber blanket. The primary cause of this difficulty is excessive pressure, and I would state right here that the minimum of pressure at all times is all that is required on the offset press. It is obvious to all of us that it does not require the same amount of pressure to pick up a nice piece of work from the rubber blanket to coated paper as would be necessary to obtain the same results on hard, rough, offset paper. I have found that two thousandths overpressure has been sufficient to get the desired effects on coated paper, while on some offset papers I have had to use four thousandths. This, of course, is merely a mechanical adjustment and should be the least of your troubles.

If you reduce the pressure between the blanket and impression to an absolute minimum and your paper still sticks, it is possible that your blanket has become too tacky. Take it off and try a new one; if the trouble still persists it is because of some substance in the paper coating, and you will have to get a new batch of paper.

Non-sour Gum Solution

We have read of a preservative for gum arabic solution which it is suggested will keep the gum solution from getting sour for a considerable period of time. The name is "Sophine." Can you inform us where we can buy this or if it is now available to the trade?

We have never heard of the above preservative, but when you wish to keep your gum arabic solution from growing sour we would advise that

you dissolve three pounds of clean gum arabic in one gallon of water and add $\frac{3}{4}$ ounce of formaldehyde 40° solution U. S. P. Allow all sediment to settle to the bottom, then strain into a clean gallon jug and add sufficient cold water to bring to 12° Baume. This will not go sour even in hot summer weather and will give better results.

Toning Down Process Work

We have been having trouble with some four-color process jobs on a small lithographic offset press. Our customer supplies us with the press plates and the four-color progressive hand-press proofs. When we place the individual plates on the press we usually find that some of the work appears too pronounced, or harsh, in comparison to the progressive hand proof. Our artist insists that we rub the offending part down with a little gum water and pumice powder on a piece of molleton. If this does not give the required result immediately, more rubbing, with the addition of a little plate etch, is suggested. This usually gives us the desired result and the foreman or the artist gives us an okay. So far so good, but as we continue to run a few hundred sheets the part of the plate we have treated becomes too light or goes blind.

This method of rubbing down parts of the work which show up too strong or harsh on process-color work is definitely a subterfuge, and not by any means a scientific procedure. Therefore, great care and patience must be exercised in order to obtain the desired result. We would suggest that cream of tartar be used in place of the pumice powder, and don't use plate etch except as a last resort. When this treatment is applied the part affected will usually become progressively weaker for several hundred impressions, therefore, you will not get the final effect until these impressions have been run off or a corresponding amount of waste sheets used. In other words, work towards your desired result very gradually and then you may have some hope of keeping the work the way you want it for the duration of the run.

Color Variation

We have recently finished a run of 40,000 sheets of .020 patent-coated news-back cardboard and the background was a heavy solid special green with some white lettering showing through and some open spaces where other colors were printed in.

This ink was supplied by a reputable ink company and worked very nicely through the whole job. In spite of the fact that we thought we had done a good job of printing this background color, we were dismayed to find upon the completion of the job that a distinct variation in shade or color showed up more or less throughout the whole job. Can you explain the reason for this condition as we were very much disappointed with the final results?

There are several factors which could cause the ink to dry out to a different shade after evidently being printed with practically 100 per cent even ink distribution on the offset press, and the fact that you used a patent-coated news-back cardboard may have been the predominating factor in this particular instance.

Cardboard of this type is made on a cylinder machine and the various stock is run at the same time, including, of course, the liner or filler as well as the coating, which we presume was on both sides of the paper, thereby making it a very difficult job to insure absolute even coating and also a definite uniform gage of .020. We have many times found a variation of .002 in a run of this kind and even a variation of that much in individual sheets.

This, of course, means that the pressman has to adjust his impression cylinder to thinnest sheet, consequently running with excess pressure on the majority of the run.

This, combined with the slight variation in the thickness of the coating which frequently prevails throughout a machine run of this type of cardboard, could be a strong contributing factor in your trouble. The variation in the thickness of the coating would vary the absorption of the ink on the paper and

result in the color variation complained of. Ink emulsification during the run could be another factor; in running jobs of this type we strongly recommend that ink agitators should be used.

If this ink agitation was constant on a long run it would insure more uniform inking results.

The condition of your blanket could also contribute to this trouble, especially if it had been used previously on partially solid work. It is a good plan to check carefully on your rubber when printing a job of this type on the offset press. If you find that some parts of your sheets have dried flat and other parts are somewhat shiny, you can be sure that coating is uneven.

Acid Causes Stripping

We are having a lot of trouble in obtaining uniformly good results on our small 17 by 22 offset press because of constant roller stripping. We make our water fountain solution according to the directions supplied with the ingredients. It is a white salt etch and seems to be very drastic. In addition to this trouble we have difficulty with ink piling up on the brass roller. How can we free ourselves from these difficulties and get back to normal again?

Your roller stripping will be eliminated by the simple expedient of discontinuing the use of this white salt etch in your water fountain. Try a standard water fountain etch formula such as may be found in recent issues of this paper in the Offset Technique columns. Also make sure that your water fountain solution is not lower than pH 3.8.

To start from normal again as you suggest, reset your dampening unit, with only minimum contact all around, clean out the water fountain thoroughly, and ascertain that new water fountain solution is not more acid than pH 3.8. Wash up all press rollers and go over steel riders and rollers that refuse to take ink with a solution of 8 ounces of water and $\frac{1}{4}$ ounce of hydrochloric acid or same proportion of nitric acid. Wear rubber gloves for this procedure, and apply a solution to rollers with a piece of felt, using pumice powder as an abrasive. Your ink piling on the brass roller was no doubt caused from excess ink on your leather rollers, and if you treat your brass roller with a regular bichromate plate etch and pumice powder, this difficulty will also disappear. Don't run your press with rollers overcrowded with ink.

Streamlining Composition Saves Valuable Space

By B. N. FRYER

• MORE news and advertising matter, as well as other informational material, in less space, is a war emergency that may be met by expenditure of gray matter. News and other digests in particular may be compressed by several devices on top of cutting out superfluous the's and not sticking to the letter of the law with a verb to every phrase. We list some here.

Use of the extra-thin and thin spacebands in linotype-set matter and close spacing where the single types are used may be more generally taken up. Part of this program would be running the same space after sentences within paragraphs instead of the extra space common in colonial days. An extra thin space should, however, be run in front of straight-sided letters like B, D, E, F, H, I, K, L, M, N, P, R, U, when they begin the succeeding sentence. This same thin space should be made use of when a front sentence ends with cap letters, as with those of a degree (A.B.).

In digest matter the ampersand can be made to yield space if used instead of "and." Should a full-sized character be regarded as too big and important looking for a mere conjunction, a small cap or a smaller font may be run in some convenient channel of a machine.

Use of the digits for numbers, no matter how small, in all numerations, the use of M for thousand and of the \bar{M} for millions or a substitute in an italic or bold-letter M would effect many savings.

Letters used as symbols, such as U.S.A., may be made even more universal use of than the alphabetical designations of Government bodies has made them, run without points either close up or thin spaced.

Symbols of all kinds may be employed in abbreviated forms for digests, and when the abbreviation ends with the same letter as the full word, the point is not required.

The en-dash can be made to serve in narrow-column matter for the metal rule, and indentions can be cut to a minimum in front of paragraphs, the en or figure space being

sufficient. With leaded paragraphs there is no need for the indentation.

More open punctuation for popular reading matter can be made a great space-saver, especially with words like "however," "nevertheless," "therefore," in which the pair of commas that go with them is largely a matter of habit with compositors. Often the word itself may be dropped without being missed.

Single quotes are a small item, but they too can be made to contribute toward space that might bring in advertising revenue.

Hyphens galore stick out their necks for the axe in a style revision. The principle that a hyphen should not be used unless it is necessary to prevent ambiguity clears the way for wholesale massacre. Many words accorded hyphens from habit may readily be run in two sections if long and made solid if short with advantage to readers as well as to editors. A side benefit is gain of spacebands in lines for spacing purposes. Reducing hyphenation is largely a matter of applying common sense for a new style in conformity with current needs. With the habituated reading public of today there is no longer the scrupulousness that was called for in horse-and-buggy and three-R days. The more literate people are the less need for lines, snaffle, and curb of old composing-room practices.

For instance, few people now stop at the commas and points in dates, yet compositors still religiously put them in place: Saturday 4 July 1942 or Saturday July 4, 1942, is just as intelligible and much cleaner to look upon than if cluttered with commas. As an example: Thursday 19 March—An 85-year old resident of Barnes, Kan., yesterday dug a bombproof shelter trench 8 ft. 6 in. long by 5 ft. deep, and at 7 pm went as usual to see an MGM picture.

EDITOR'S NOTE—This article is published without the knowledge or consent of our Proofroom Czar, Mr. Teall, who may be stimulated to reply in our next issue! Readers of *Time* familiar with the fore-shortened composition methods of that magazine, will recognize many of these suggestions.

The Month's News

Brief mention of men and events associated with the printing and allied industries is published here. Items should reach us by twentieth of preceding month

Propose Ad Tax

Taxation of newspaper and radio advertisements was urged at a recent session of the House Ways and Means Committee in Washington by Rep. Harry Sauthoff, who recommended that "\$90,000,000 a year now granted newspapers as subsidies," be recovered.

This sum referred to second-class mail privileges. Rep. Sauthoff based his proposal on his contention that advertising is a commercial proposition, "purely and simply for profit."

A proposed tax on radio and outdoor advertising narrowly missed enactment last year.

Two Groups to Celebrate

Celebration of its fiftieth anniversary will be observed during the week of September 12 by the Union Printers Home in conjunction with the eighty-sixth annual convention of the International Typographical Union, at Colorado Springs, Colorado.

Approximately 3,500 delegates and visitors are expected to attend the convention, representing the more than 80,000 members of the union, throughout the United States and Canada.

Will Continue Research

Because of research experimentations due to war conditions, the Michigan Research Laboratories, of Kalamazoo, has been granted an A-2 rating by the Priorities division of the O.P.M. (now the W.P.B.) and the laboratories will continue the work for E. J. Kelly Company, inkmaker, in development of raw materials to be used as substitutes for restricted ingredients for making printing and lithographic inks.

Moves Boston Office

The Boston branch office of the Miller Printing Machinery Company has been moved to new quarters in the Chamber of Commerce Building of that city, according to an announcement by the company.

The move, which provides larger quarters for the branch office, was prompted, according to the announcement, by the company's willingness to coöperate with the Government in facilitating expansion of the U. S. Army Ordnance Department offices.

Western Craftsmen to Meet

June 19, 20, and 21 are the dates selected for the 1942 meeting of the Pacific Society of Printing House Craftsmen, the Twelfth District organization of the

International Association. Citrus Belt Club will be host to the convention, and meetings will be held in the famed Mission Inn at Riverside, California.

At a meeting of Pacific Society officers and Citrus Belt Club officers early in March, preliminary plans were made for the convention, and an interesting and instructive three-day program outlined. Kenneth C. Harper, of Riverside, has been named by Pres. E. Deo Paul, of Citrus Belt, as general chairman of the convention.

The Pacific Society is composed of member clubs of the three Pacific Coast states, the Vancouver club, and the Phoenix club.

Urge Care of Rollers

In an effort to help conserve vitally needed materials, the Dayton Rubber Manufacturing Company expects to forward a convenient 10½- by 8½-inch card to known users of synthetic rubber rollers, for display in the pressroom.

The cards, printed on stiff colored stock, bear headings such as "Stop wasting paper . . . keep your rollers clean!" and "Save needless work; keep your rollers clean!" *et cetera*, and list practical suggestions for roller care.

Each card, one of which will be sent out each month, carries complete instructions on how to lengthen roller life. Cleaning solutions for both letterpress and offset rollers are given, as well as instructions regarding removal of dried ink in extreme cases.

Pressmen are reminded to wash up rollers after each shift, and how to care for the rollers after they are cleaned, and what procedure to employ in weekend cleaning.

The cleaning solution recommended for letterpress rollers consists of a half-pint of high-test gasoline, a half-pint of paraffin or light engine oil, and seven pints of kerosene or gasoline. After the rollers have been cleaned of all ink deposit, they should be left wet with the above solution. When ink has been allowed to dry hard, it may be necessary to use type wash, helped by a small amount of powdered pumice sprinkled on the cleaning cloth.

For removing dried ink from offset rollers, the instructions are to wash with type wash, with a pumice-sprinkled cloth, and wash with gasoline to remove the type wash solution. Gasoline or kerosene is suggested for use when changing colors. The above hints are typical of the many which appear on the cards.

Tri-State Printers Meet

The Tri-State Printers Association, composed of printers from Nebraska, Kansas, Oklahoma, and the western part of Missouri, will hold its annual meeting May 15 and 16 in Wichita, Kansas. The program for the two days includes talks by authorities on various phases of the graphic arts.

Cleeton Takes on New Work

Additional responsibilities have been assumed by Prof. Glen U. Cleeton, head of the department of printing of Carnegie Institute of Technology, Pittsburgh. While continuing in his executive capacity, he will serve as assistant director of the division of humanistic and social studies.

Huntington Honors Updike

The first American printer to be honored by the Huntington Library with a special exhibition is the late Daniel Berkeley Updike, founder of the famed Merrymount Press, whose philosophy was "to do common work well—better in fact than had been thought worth while."

The exhibit, to be shown through April, comprises sixty-eight books from the Merrymount Press, all of which bear evidence of his fine taste and genius for simplicity.

The story of this master of good bookmaking in America is little known to the public, yet among printers throughout the world he was regarded

Typographic Arts and we have given your name an honored place on the roster of those Americans who have volunteered for this important service to our country."

The society's war committee, formed in January, represents the advance guard of America's war army of artists and designers, craftsmen in art, industry, advertising, engineering, sculpturing, woodworking, map-making, and photography. James T. Mangan, of Chicago, is chairman.

New Eagle-A Wedding Display

Miniature figures of a bridal couple are featured in this year's Eagle-A wedding display, following the lead of last



A miniature bridal couple occupies the limelight in this year's Eagle-A wedding display, shown here

as the leading exponent of his craft. By his example and his writing he helped to elevate standards of printing in this country and abroad.

The Huntington exhibit of Merrymount books is divided into five groups, ecclesiastical printing, trade publications, privately printed books, limited editions, and research and institutional printing. The exhibit was arranged by Gregg Anderson.

Updike excelled in producing books of the finest workmanship within limitations of moderate expense. Qualities formerly found only in costly volumes were brought by him to common printing such as catalogs, annual reports, and novels.

STA Merit Certificates

Volunteers of the War Committee of Chicago's Society of Typographic Arts last month were awarded formal certificates in recognition of their patriotic contributions.

The certificate, of which approximately 500 have been awarded, is beautifully executed in calligraph by R. Hunter Middleton, outstanding American type designer. Each bears this message: "The patriotism you have demonstrated in offering your talent, art, and craftsmanship to the United States of America in the present war is genuinely appreciated by the Society of

year's display, with the center panel lithographed in blue, and the stained glass window revealing a dozen different tints and tones by the silk-screen process.

Side panels, carrying specimen wedding announcements, are lithographed in harmony with the main panel. Converters of Eagle-A announcements are The Kent Paper Company, New York City, and the Lakeside Central Company, of Chicago.

Litho Club Elects Officers

Fred Kendall was chosen president of the Connecticut Valley Litho Club, Hartford, Connecticut, at its annual election of officers last month. Others elected were Ralph Rich, vice-president; Clifford DuBray, treasurer, and Frank Holloway, secretary. Anthony DiNicola, A. D. Steinbach, Albert Schultz, Wendell Guy, and Lawrence Grennan were named to the board of directors. Lou Tamb is chairman of publicity and membership promotion.

Form New Group

Printers and layout men of Philadelphia have organized a round-table group known as "The Ampersands," formed for the purpose of promoting graphic arts activities through meetings and discussions. William E. Lickfield is secretary of the organization.

McCaffrey Wins City Post

Frank McCaffrey, president of the International Association of Printing House Craftsmen, was recently elected councilman in his home city of Seattle, Washington.

McCaffrey, who has been in the printing business for twenty-two years, attributes his successful campaign for the only public office he has ever held, to application of the same principles to politics that prevail in his business life.

"That is simply, don't kid the customers," he explained. "In my printing business I don't get customers by tricks or faking. I have something to sell and it doesn't get sold unless it is presented in an honest, straightforward manner. I think this election has demonstrated the same idea works with the voters—be honest with them and they are for you."

McCaffrey, who is forty-seven years old, was born in Pittsburgh, and moved to Seattle in 1913. He is a member of the Seattle Club of Printing House Craftsmen, as well as heading, for the second consecutive term, the national organization.

Honor L. W. Claybourn

Leslie W. (Lex) Claybourn, the man who fought outmoded methods to revolutionize the color-printing field, has received a life membership in the Buffalo Club of Printing House Craftsmen.

Claybourn went to the J. W. Clement Company, in Buffalo, three years ago to coordinate the plant and remained there as vice-president. Known throughout the country as an inventor of printing equipment, he last year was given the Compton award of the National Association of Manufacturers, the first man in the printing trade to be recognized as an "individual pioneer."

"Try and try; don't give up," is Claybourn's slogan. "You can do everything if you stick with it," he said in an interview at the Clement plant.

"We have machines here in the plant that people ridiculed when I invented them," Claybourn said. "The hardest thing to put across is precision. Printing is a precise art but it has been hard to educate people to this. Mechanical processes which do away with the tedious business of 'makeup' before you can start printing save a vast amount of time."

His best known achievement is the Claybourn rotary color press which prints four colors and secondary colors, or blends, in one operation.

Claybourn started his career by studying art. "I won first prize at the Minnesota State Fair when I was fifteen," he said, motioning toward a watercolor of a pair of hunting dogs. "Then I went to work for my brother, a bookbinder, in Winona, Minnesota. I got my first patent when I was about twenty-three. Next I went to Cincinnati. I kept experimenting, and that's what I'm doing now. Out of this war will come substitutes that are better than the ones we are using now. The big thing is to believe in what you're doing."

Celebrate 50th Anniversary

Half a century ago, two young men, A. J. Brock and Charles W. Rankin, purchased a small bindery in the part of Chicago's business district largely devoted to printing and the graphic arts establishments. Today it is the largest edition bindery in the Mid-West.

Establishment of the Brock & Rankin bindery coincided with the beginning of a new era in the edition bookbinding trade, or more particularly, it marked the beginning of a distinct new branch of bookbinding—that of edition book binding by machinery. The product of the new industry was excellently bound books in greater volume, to keep pace with the printers' needs.

For five years Brock & Rankin occupied one floor of the building at its first address and then moved to the Lakeside Press Building, using double the floor space for the ensuing five years. In 1902 the bindery moved again and this time into the Brock & Rankin Building, on South La Salle Street, where at present it occupies the entire building and two full floors in another building.

Charles W. Rankin died in 1907 and the following year the business was incorporated, placing A. J. Brock in the presidency, a position he retains today.

As new machines and new processes were perfected, they were adopted in the plant. The company has provided a virtual proving ground for many of the mechanical advances in the industry, with research constantly being carried on for improved methods of manufacture in this field.

Testifying to the good employer-employee conditions prevailing in the company, craftsmen still serve the company who began their association as long ago as forty-five years; some dozen have worked there for forty years; and between thirty and forty employees have been with the firm more than twenty-five years.

A. J. Brock's two sons, Donald C. and Harry Q., have been important in the development of the company. Both of them serve as vice-presidents. Donald C. Brock is well known in the graphic arts, and has twice served as president of the Book Manufacturer's Institute.

Litho Course to Open

Acting upon the information gained through a recent survey indicating that key lithographic firms favor a continuation of its present educational program, the Lithographic Technical Foundation announced last month that its Intensive Course will again be offered, in cooperation with the New York Trade School. The course will open June 29 and close August 28. The Eastman Kodak Company is expected to follow its custom and invite students to spend the week following closing of the class at its Rochester plant.

Ration British Ads

As an aftermath of a 10 per cent curtailment in news-print, British newspapers last month experienced their first taste of ad rationing. The British

Government has decreed that advertising shall comprise not more than 40 per cent of morning newspapers, 45 per cent of afternoon dailies, and 55 per cent of weekly, bi-weekly, and tri-weekly papers.

Paul Ewing Wins IPI Contest

Because Paul Ewing, Jr., seventeen years old, a senior at MacComber Vocational High School, Toledo, Ohio, wrote a better essay than 8,000 other boys and girls on "Printing and American Defense," he was awarded first prize in the annual IPI essay contest. In consequence, he will receive a \$300 scholar-

ETERNAL CAUTION PRICE OF SAFETY

Moving machinery is always dangerous, no matter whether it is in an automobile factory, a power plant, or a print shop, and the elements of safety and of caution at all times cannot be too strongly stressed. Print shops are, as a rule, a relatively safe place in which to work, but fatal accidents CAN and DO happen in them. Not long ago the town of Welland, Ontario, was the scene of a print shop tragedy, when James Middleton, proprietor of the Welland Printing Company was killed when his clothing became entangled in the whirling belt of a press. Take stock of the safety measures of your own plant: are the spinning, grasping belts that can snatch a man to his death properly protected?

ship, which he will apply to his forthcoming work at the printing department of Carnegie Institute of Technology.

Second prize, entitling the winner to a trip to New York City, was won by a girl, Dixie Lonsdale, fourteen years old, a ninth-grade student at Lincoln High School at Santa Monica, California. She has the distinction of being the first girl to win a prize in the annual contests. Third prize, \$50, was won by Valmore Provencal, a seventeen-year-old senior at Laconia High School, Laconia, New Hampshire. Fourth prize, \$20, was won by Billy Chapman, of Central High School, St. Joseph, Missouri.

Harry Gage, vice-president of Mergenthaler Linotype Company, was chairman of the judges who selected the winners. Others who served included William L. Chenery, editor of *Collier's*; Don Francisco, head of the Communications Division, Office of the Coordinator of Inter-American Affairs; Henry R. Luce, editor of *Time*, and *Life*; and DeWitt Wallace, of *The Readers' Digest*.

The annual essay contest is sponsored jointly by the International Printing Ink division of Interchemical Corporation, and the National Graphic Arts Education Association.

Death Takes Jack Tarrant

Jack Tarrant, known nationally because of his work as an author of three volumes on estimating printing, died of heart failure, Friday, February 27. He had spent the day as usual in his office at the Graphic Arts Association of Illinois, in Chicago, where he was assistant secretary, went to his home in Elmhurst and died while resting. Funeral services were held in Elmhurst, March 3. He is survived by his widow and two sons.

Mr. Tarrant was born in Canada, August 31, 1887, and was brought to the United States by his parents, his father having been a clergyman. After learning his trade as a compositor, in Michigan, Jack worked in different cities, and about 1920 became connected with the United Typothetae of America and specialized in estimating printing. While with the U.T.A. he compiled the price book, then used generally by printers and known as the "black book," which later became the object of attack by the Federal Trade Commission and was withdrawn from circulation.

After S. F. Beatty became secretary of the Master Printers Federation of Chicago, in 1926, he appointed Tarrant as an associate. Tarrant supervised educational classes, specializing in estimating. He wrote on the subject in *THE INLAND PRINTER* from time to time, and became the author of three volumes which he used as text books in his classes, and also in connection with his correspondence classes conducted under the name of Jack Tarrant School of Estimating. The school will be continued.

Compiles Trade News Digest

R. Randolph Karch, Chairman of the Research Commission of the International Association of Printing House Craftsmen, abstracted 647 of the major articles appearing in about sixty American trade journals, during 1941, for the club's monthly magazine, the *Share Your Knowledge Review*, read by over 6,500 craftsmen.

In addition to abstracting the important articles in the major journals, Karch has also indexed all items, as a supplement to the magazine. Fifty-five articles which appeared in *THE INLAND PRINTER* last year are included in the abstract and index.

Worn Tires Boost Printing

Title of a folder recently mailed to 15,000 buyers of printing by the Graham Paper Company is "When Tires Wear Out—Use More Printing."

The booklet points out that within six months thousands of salesmen's automobiles, now in running order, will be jacked up for the duration because of tire shortages. With personal calls thus made impossible, companies may well make greater use of printed matter to carry their sales messages through the mails.

The booklet is a part of the company's program, "Printing Is the Gateway to New Business," which has been underway since 1939, in an effort to make all business houses more conscious of the value of printing.

Honor Summerfield Eney

Summerfield Eney, for many years connected with the Champion Paper and Fibre Company, and previously with the Harris-Seybold-Potter Company, was guest of honor at a testimonial dinner in the Hotel Biltmore, New York City, on March 26. The occasion, sponsored by the Printers Supply Salesmen's Guild, of New York City, was the commemoration of Mr. Eney's fifty years in the printing industry. The following resolution was printed in a souvenir booklet:

"In recognition of the half-century you have devoted consistently to the advancement of the Art Preservative of All Arts, this expression of esteem is tendered by your many friends. Ever ready to help a fellow printer by sharing your knowledge, you have inspired others by exemplifying the American tradition from barefoot boy to successful business man, and brought humor to the pressmen's craft. With ready wit and unfailing good humor you have cheered two generations of Graphic Artists, and, if achievement be measured in terms of friendships gained, this testimonial is truly rendered to a champion."

John J. Deviny, Deputy Public Printer of the United States, was toastmaster. He was introduced by A. Raisbeck Brown, president of the Printers Supply Salesmen's Guild of New York City.

Fourteen others assigned to the speakers' table included: A. E. Giegenack, Public Printer of the United States; Clark R. Long, assistant director, Bureau of Engraving and Printing; Benjamin Pakula, president of New York Employing Printers Association; Lee B. Rosenstadt, president of New York Association of Photo Lithographers; Harry A. Porter, vice-president in charge of sales, Harris-Seybold-Potter Company; John M. Callahan, secretary and director of purchases, U. S. Printing & Lithograph Company; Thomas Roy Jones, president, American Type Founders; Robert J. Erler, president, Graphic Arts Square Club; Daniel J. Casey, vice-president and New York manager of Miller Printing Machinery Company; C. C. Connor, advertising manager, Aluminum Company of America; Alexander Thomson, Jr., vice-president and advertising manager of The Champion Paper and Fibre Company; Alfred F. Rossotti, president, New York Litho Club; Michael R. Stevens, president of New York Club of Printing House Craftsmen; and E. J. O'Hayer, vice-president of the Miehle Printing Press Company.

U.T.A. Issues Manuals

Announcement has been made by the United Typothetae of America that the manuals on management control accounting are now in final form. They are in four volumes, part 1, "Control Accounting Procedures;" part 2, "Budgeting Procedures;" part 3, "Production Standards Procedures;" and part 4, "Control Through Variation Analysis." It is planned that subscribers to the service shall be issued supplements.

Joins Sales Staff

Joseph B. Gruber has been appointed a representative of the Mergenthaler Linotype Company to cover the mid-Pennsylvania sales territory. He has had many years experience as a linotype operator, mostly in Pennsylvania, of which he is a native. He served overseas in the first World War, and was twice decorated for distinguished service performed in line of duty.

Scores 99.99 Per Cent

Intertype Corporation scored 99.99 per cent in the operation of its manufacturing plant during the seventeenth annual state-wide accident prevention campaign conducted by The Associated Industries of New York State, and was awarded a certificate of honorable mention. It was the highest score in the machines product group. The test period was for thirteen weeks.

THE WAR AND THE PRINTING TRADES

Keep Metals in Industry

Importance of retaining title to metals, keeping them within the industry, is becoming more apparent as the likelihood of further curtailment looms.

International Trade Composition Association members have been urged not to sell metals outside the industry. A Chicago firm, Hellman's Typesetting Company, a member of the C.T.A., has adopted a stringent policy for retention of metals.

Hellman's policy forbids the outright purchase of metal by customers, and on consignment sheets of the company appears the following notice:

"No outright purchase of metal by a customer will be permitted. Title to metal shall always remain in Hellman's Typesetting Company. Any outstanding metal balance will be penalized one cent a pound for each month, or fraction thereof, held in excess of above date. Undersigned agrees to pay all costs and fair attorney's fees accrued in securing the return of above metal if court action is deemed necessary.

"The undersigned agrees hereby to verify weight of metal upon receiving it and to notify Hellman's Typesetting Company at once of any discrepancy. In case of failure to verify weight undersigned agrees to accept above weight as correct."

First paragraph of the above notice appears also on invoices sent out by the company. Metal is listed separately from the composition charges.

Curb Virgin Tin Use

Drastic restrictions on the use of tin, effective April 1, include complete curtailment of virgin tin in making or treating type metal, according to a War Production Board announcement. Secondary tin, however, may be used for this purpose, providing the amount does not exceed that used during a corresponding period last year, the announcement states.

Freeze Bronze Powder

All use of bronze powder was halted by the War Production Board as of March 31, and stocks of this material, frozen by the order, are expected to be requisitioned by the Government for war purposes.

Printers upon whom the total restriction will work unusual hardships, are urged to direct a full statement of facts to the Copper Branch, Reference M-9-C, War Production Board, Washington, D. C., and a copy of the com-

munication should be sent to the Printing and Publishing Branch.

It is barely possible, according to George Renard, Chief of the Printing and Publishing Branch, that some consideration may be given to extension of the time limit for work now in process.

Under another order, M-1-G, the use of aluminum in any form was prohibited, effective March 10, date of the order's issuance.

Spike Rationing Rumors

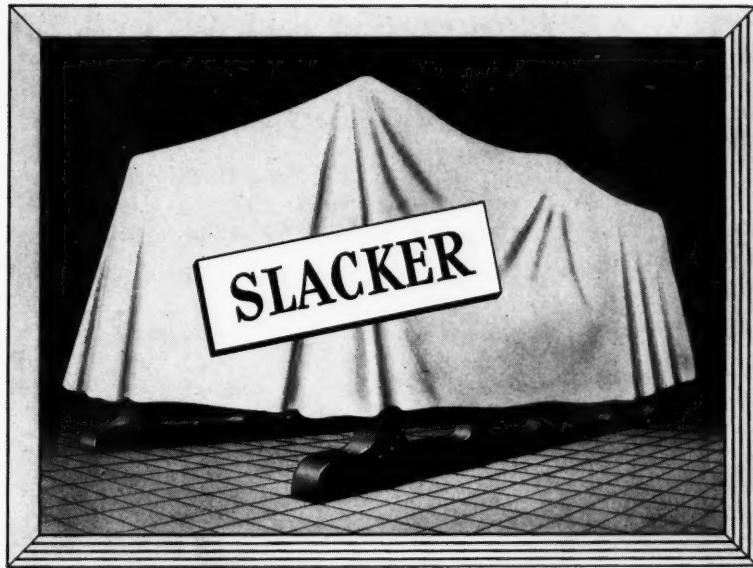
War Production Board officials last month described as unfounded rumors gaining wide-spread circulation to the effect that papers used in publishing and advertising were to be rationed. No restrictions on paper distribution are contemplated, according to George A. Renard, chief of the Printing and Publishing Branch, who declared that so far as news-print is concerned, there is now actually a surplus capacity.

Special Consideration

Requests have been mailed to national and local graphic arts associations, unions, and other groups in the industry, by the Graphic Arts Association of St. Paul, that a nation-wide movement should be organized to obtain special consideration for the printing industry as an essential war-time industry. The brief, which is being circulated by the association, is based upon the contention that "no voice is raised in Washington for the preservation of the printing industry which is about the fourth largest in the country." The letter which accompanied the brief bore the signature of Harry Wentz, secretary of the association.

"Inasmuch as the printers and lithographers are producing office, bank, and factory forms essential to the operation of both defense and non-defense industries," reads one statement, "and are creating material needed in connection with our civilian needs, the preservation of public health and the maintenance of public morale, can it not be said that the printing and lithographing industry is already in a sense contributing to our defense, and therefore is an essential industry?"

Another argument offered in the brief is that "when the war finally ends there will be an urgent need and terrific strain in resuming the trades," and the printing industry will then be qualified "to meet the demands of industries for material to build up suspended enterprises."



OLD presses ought to be fighting, as they now may, instead of standing around drawing only dust and pensions in costly upkeep. No more "Slacker" presses necessary. They can now be scrapped profitably and their vitally needed metal used for tanks, guns, battleships, munitions, and other armament.

Scrap the "slacker" presses under the new

WAR-TIME MILLER SCRAP ALLOWANCE PLAN

TO any reputable concern who by previous arrangement with us shall scrap any standard cylinder press — two options are offered under the War-Time Miller Scrap Allowance Plan.

OPTION 1. — We are prepared to issue a credit certificate, good until two years after the end of the present war, and in an amount two times that of the used machine's scrap value, the printing concern to keep the actual cash money received for the scrap thus actually receiving three times the scrap value of the old press.

OR

OPTION 2. — We will issue a credit certificate, good until two years after the end of the present war, but in an amount three times that of the used machine's scrap value, provided the cash amount received for the scrap is immediately forwarded to us for

conversion into United States Savings Bonds and Stamps which we will have issued and delivered promptly to the printing concern. Thus, the printing concern will actually receive four times the scrap value of the old press.

No immediate new Miller purchase need be contracted for, and even if the credit certificate holder chooses to never use it for such new equipment purchase, the holder will have lost nothing as he will have received the actual scrap value of the discarded equipment in cash or United States Bonds and Stamps. Full particulars on the new War-Time Miller Scrap Allowance Plan will be gladly given on request, or may be obtained in many instances by a telephone call or letter to your local printing trades association.

*Miller Printing Machinery Co.
Pittsburgh, Pa.*



Three GREAT CLEVELANDS!

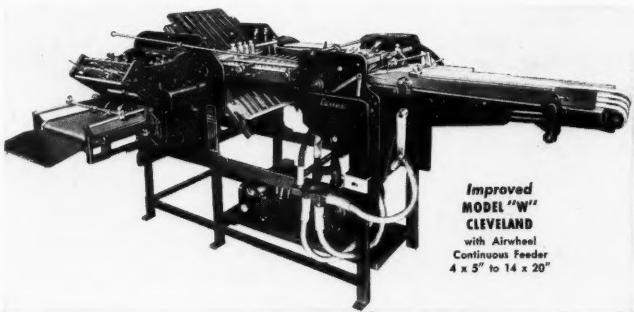
"Greatness is Achieved—not Accorded"

The achievements of these three Modern CLEVELANDS have won for them the motto: "Years Ahead in Performance"—and no wonder! • When you install one of these Models you are getting the cumulative benefits of years of investigations, surveys, mechanical engineering and invention, and the most modern production methods.

First in Production and Earning Power

THE GREAT MODEL "W"

This Smallest of CLEVELANDS folds the great variety of small work, circulars, package inserts, letters, greeting cards, etc., in one to five folds, at top speeds with the greatest accuracy. The Continuous Reloading Feature of its Feeder, with no stops for reloading, gives you the highest possible output per hour at unbelievably low cost per 1000. The Air Wheel Feature provides for folding of high class work having heavy illustrations and bleed edges without marking.



Improved
MODEL "W"
CLEVELAND
with Airwheel
Continuous Feeder
4 x 5" to 14 x 20"

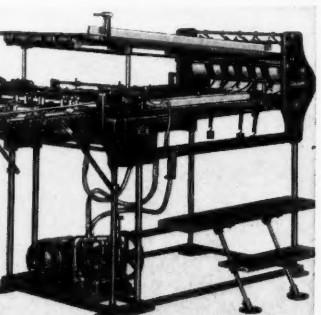
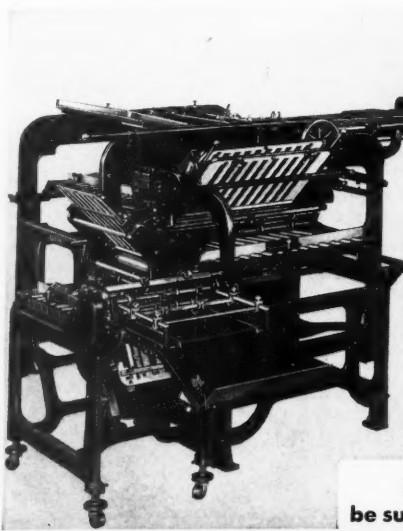


CLEVELAND
MODEL "DOUBLE-O"
with Continuous Feeder
Folds Sheets 4 x 6" to 22 x 32"

THE GREAT "DOUBLE-O"

This Middle-Size Folder gives you the quick Folding Service present day Direct Mail and Job Printing demands. A check-up of thousands of Direct Mail pieces reveals that 96% come within the size and folding range of the "DOUBLE-O."

The "DOUBLE-O" is unequalled for accuracy and variety of folds. Its high speed and continuous feeding—no stops for reloading—assure the high volume that often makes folding your most profitable operation on the job.



CLEVELAND MODEL "DOUBLE-M"
Maximum Right Angle . . . 28 x 44"
Maximum Parallel . . . 28 x 38"
Minimum Sheet . . . 5 x 7"
Eleven Fold Plates

Before you buy a FOLDER,
be sure you LOOK at the CLEVELANDS

Dexter Folder Company, Pearl River, New York

NEW YORK, 330 West 42nd Street • CHICAGO, 117 West Harrison Street • PHILADELPHIA, Fifth and Chestnut Streets • BOSTON, 185 Summer Street
CLEVELAND, 2391 Fenwood Road • ST. LOUIS, 2082 Railway Exchange Building • DALLAS, J. F. Carter, 5241 Bonita Avenue • SAN FRANCISCO, LOS
ANGELES, SEATTLE, Harry W. Brintnall Co. • ATLANTA, Dodson Printers Supply Co., 231 Pryor St., S.W. • DENVER, A. E. Heinson, 1441-47 Blake St.

Readin'



Here is a plot that will develop your printed advertising into a "best seller." First, dress it up with type and illustration best suited to your story. Then, use one of the Rising Papers for its background. The "happy ending" will be bigger readership and more profits.

'Ritin'



Whether your writing is a friendly duty or a business necessity, stimulate your message with a paper that bespeaks warm greetings. Rising's correspondence papers, for personal or business use, are available in a number of grades, for every writing purpose.

'RITHMETIC



Solve your difficult paper problems with Rising Papers. Their better printability reduces production costs and increases efficiency. Their all around usefulness adds to customer satisfaction. Use Rising Papers to divide waste and multiply profits.

RISING PAPERS



The Rising Paper Company offers complete lines of bond and writing papers, index card bristols, weddings and direct advertising papers. Your Rising merchant will be glad to supply you with sample sheets and printed specimens of Rising Papers.

RISING PAPER COMPANY • Housatonic, Massachusetts

For Items Not Advertised, See Annual "Readers' Service Guide," January, Pages 9-12

ISN'T THAT

YOUR HOUSE ON THE HILL?

NO? Well, you do own something of this scene. You have achieved possession by a glance. Ownership by a look. You like it. Something rings a bell. Something clicks. . . .

And if you've read thus far, it's because all of this is true. It is also true of every effort made to sell or tell . . . of every joining of paper, type and pictures, ink and brains, in harmonious union.

Whether your task is to move minds to agreement on methods or policies, or the moving of them to buy putty, brass or paint . . . whether yours is the job of selling pianos, soaps, soups or sieves . . . yours is really the job of moving minds to desired action . . . moving the minds of others to action desired by you.

And for that, sometimes, you need an inspiration. . . .

You don't have to be told when you need it. You know. You seek it. Some get it from a cigarette. Others seek it from pictures such as this. And come away with an idea. A great many find it in Westvaco Inspirations for Printers. It aims to provide inspiration for the imaginative . . . always on tap . . . as readily as water flows from a faucet.

Call your printer Today . . . Now.
And ask for Westvaco Inspirations for Printers, Number 134.

It is yours for the asking. No, you cannot buy it any easier than you can buy admission to its pages. It is made for you. Squeeze it as you would a sponge, and out of it . . . comes exactly what its title implies—Inspirations.

Printers of America! This insert, with copy exactly as shown above, will appear in the May issues of a group of advertising magazines. Your Westvaco Distributor will, upon request, send you a supply of the current issue, No. 134, in order that you may forward copies, without delay, to those who ask for them.

WEST VIRGINIA PULP AND PAPER COMPANY

NEW YORK CHICAGO PHILADELPHIA SAN FRANCISCO



From the Ferargil Galleries, New York



PAUL SAMPLE '38

BEAVER MEADOW by Paul Sample

WESTVACO

INSPIRATIONS
FOR PRINTERS
ONE THIRTY-FOUR

National Emergency Dictates Simplification of Paper Lines

**Gilbert DISPATCH Bond and
Gilbert AVALANCHE Bond**

now to be known only as

GILBERT BOND

25% Cotton-Fibre-Content

This is an announcement we planned to make almost a year ago. The growing demand for GILBERT watermarked quality paper, representative of this famous fifty-year-old name, made the announcement imperative.

But, the economies and restrictions of Defense did not make the new GILBERT paper announcement feasible. Now, actual wartime necessity dictates that paper lines be simplified . . . materials and labor be conserved . . . excessive operations be eliminated. That's why, as soon as present stocks of DISPATCH, AVALANCHE and ENTRY papers are exhausted, you will be supplied with GILBERT Bond and GILBERT Ledger.

As originally planned last year, the new GILBERT watermarked papers would be the best of their types that materials and skill could produce. *Today, they still will*

**Gilbert DISPATCH Ledger
and Gilbert ENTRY Ledger**

now to be known only as

GILBERT LEDGER

25% Cotton-Fibre-Content

be the finest in their class . . . the finest 25% cotton-fibre-content papers that wartime restrictions will permit!

Concentration upon GILBERT watermarked papers in our 25% cotton-fibre-content line will permit better productive facilities . . . better efficiency in deliveries to you through simplification of stocks.

The GILBERT Bond line will be available in white and the permitted color range, with an attractive cockle finish. A laid finish will be available in white and ivory. Envelopes to match in entire line. The GILBERT Ledger line will be available in white and buff, and six colors for machine posting. Your Gilbert paper merchant will be glad to give you any further information desired regarding GILBERT Bond and GILBERT Ledger. Gilbert Paper Company, Menasha, Wisconsin.



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Investment secure
Trustworthy KIMBLES
Make profits so sure.

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Distributed by AMERICAN TYPE FOUNDERS
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In planning a catalog depend on BROCK and RANKIN Hard Bindings to reflect the quality and beauty of the product. Character and distinction in a cover insure preference and thoughtful consideration.

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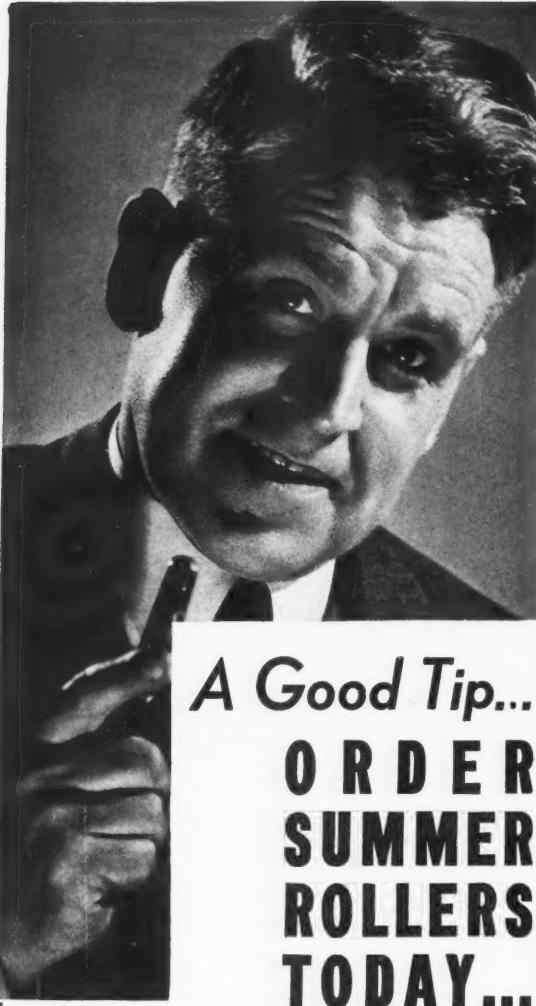
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FOR LETTERPRESS, OFFSET AND NEWSPAPER WORK

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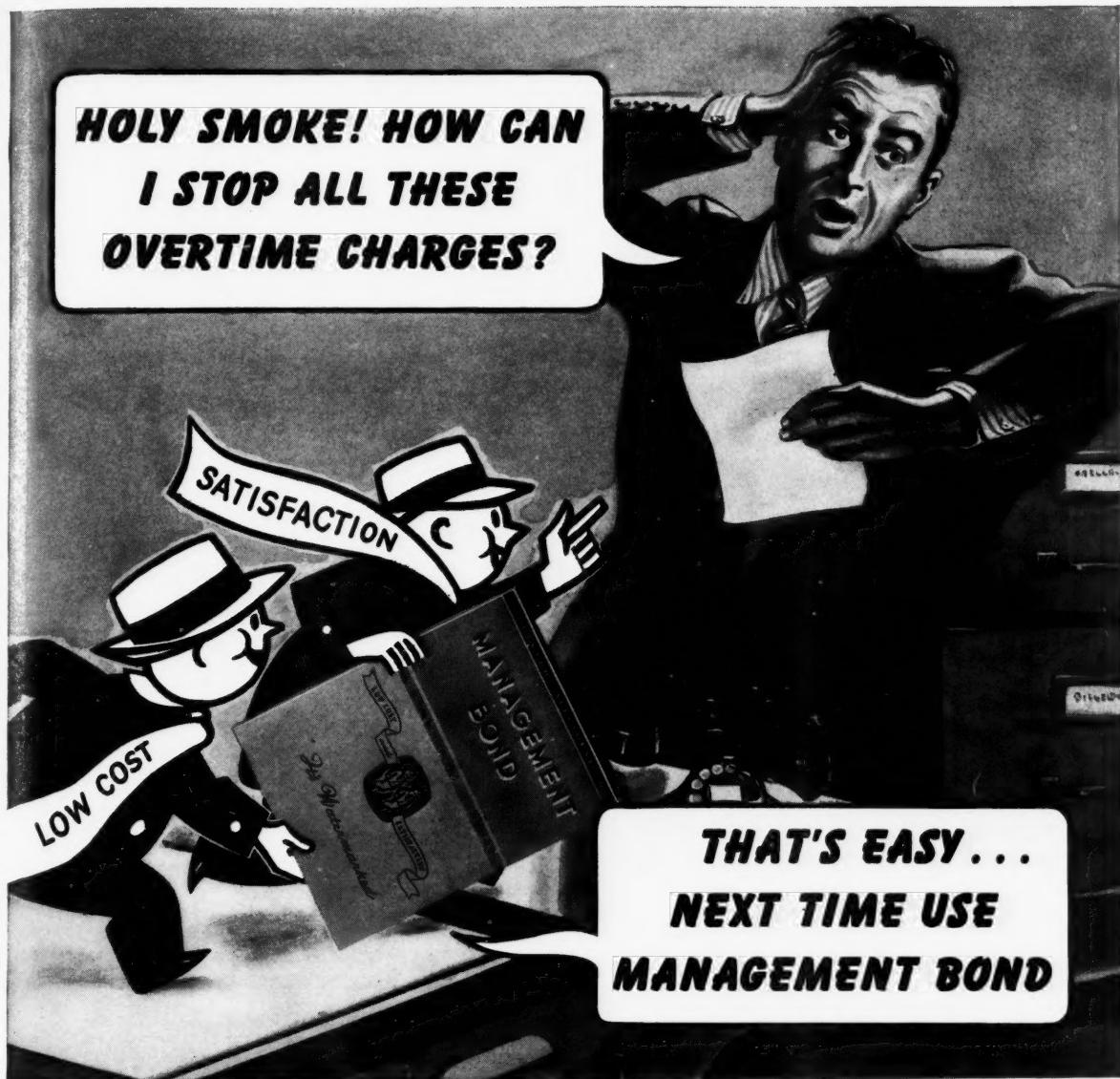
Waste, in the sense of spoilage, work having to be done over and time lost, has no place in our present war economy. Today we are forced to get the most with the least expenditure; and that is where MORRILL printing inks provide perfect performance in the pressroom and assure best results. They cost no more, but the added qualities of modern research in ink formulation are plus factors that pay dividends.

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Position.....

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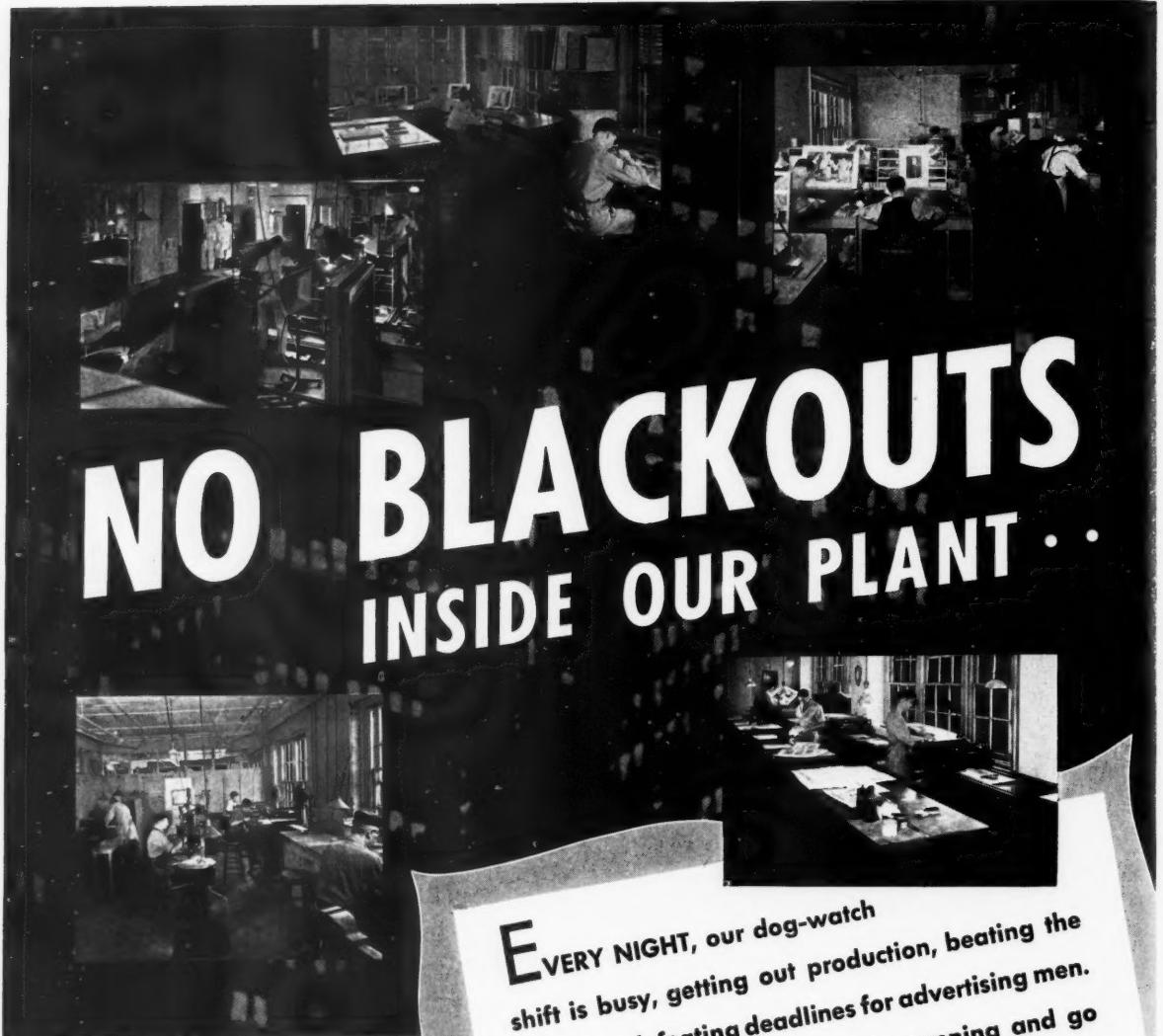
Plus a complete line of Typewriter and Boxed Papers for office use.

Also Technical, Industrial and Special Papers

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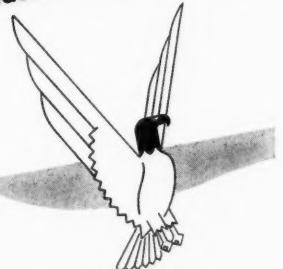




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Springfield, Massachusetts
12 Manufacturing Divisions 5 Sales-Service Offices

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Please Mention THE INLAND PRINTER When Writing Advertisers

83





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HUBER PRODUCTS



IN USE SINCE 1780

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Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet. \$1.00 per dozen.

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Make your spare time count. Increase your efficiency in order to increase your earning power. Mr. Young, internationally recognized authority, has prepared a complete, practical course based on methods successful for years at his American Academy of Art. Now his teaching is brought to your home. Will help professionals and beginners in art, advertising, printing, etc. Endorsed by graduates, advertising executives. Learn and apply layout principles—receive individual criticism and revision by mail. Easy payments. Write to Dept. D-442 for free details.

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A new low price—now effective. Solves your press problems. 201 pages.

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MECHANISM OF THE LINOTYPE

By
John S.
Thompson

\$2 50
POST
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Approved and used
by the
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Twelfth revision. A complete and practical treatise on Linotype care and operation.
The Inland Printer, Chicago

Yes, and we're tackling the job in the traditional American way, with grim vigor and determination to contribute our share in this national emergency—helping to keep 'em flying, keep 'em rolling, throwing production into high gear for effective aid on both the fighting and the home fronts.

The combined services of our two large plants and of our representatives scattered throughout the United States are ready first to serve our Government in any capacity Uncle Sam commands. Next to this customer with a preference rating we will give all-out aid on the home front to members of the Graphic Arts Industry to the very limit of our ability.

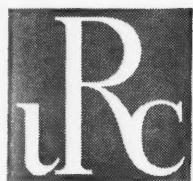
We shall continue to value the patronage of our loyal customers and not capitalize on the present trend of a sellers' market and shall make deliveries on Ideal products just as quickly as possible, knowing that we shall have the patriotic cooperation of the trade in exercising patience about possible delays of materials so vital to our defense program.

May we caution, however, to discount unfounded rumors of serious curtailments. Make known your individual plant requirements to any of our sales representatives and you might find that many of your needs can still be promptly supplied.



WE'VE ROLLED UP OUR SLEEVES

There's a big job to be done!



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CHICAGO, ILLINOIS

Branch offices in principal cities

LONG ISLAND CITY, N.Y.

For Items Not Advertised, See Annual "Readers' Service Guide," January, Pages 9-12

THE INLAND PRINTER

Volume 109 • April, 1942 • Number 1

PUBLISHED MONTHLY BY TRADEPRESS PUBLISHING CORPORATION

Horace T. Hunter, President
John R. Thompson, Vice-President and Treasurer
J. L. Frazier, Secretary

308 WEST JACKSON BOULEVARD, CHICAGO, ILL., U. S. A.

THE INLAND PRINTER furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

SUBSCRIPTION RATES

For United States and countries within postal union, including Spain, one year, \$4.00; two years, \$7.00; three years, \$10.00. Single copy, \$0.40; none free. **Foreign, not included in postal union**, add \$1.00 a year. Make checks or money orders (for foreign) payable to Tradepress Publishing Corporation. (Foreign postage stamps not acceptable.)

For Canada and Newfoundland, one year, \$4.50; two years, \$8.00; three years, \$11.50. Single copy, \$0.45. These subscriptions and remittances may be sent in **Canadian funds** to The Inland Printer, P. O. Box 100, Toronto, Ontario, Canada.

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Avoid possible delay by remitting promptly.

FOREIGN SUBSCRIPTION AGENTS

Fidelity Circulation Company of Canada, 210 Dundas Street West, Toronto, Ontario, Canada.

S. Christensen, Box 536, Montreal Quebec, Canada.

The MacLean Company of Great Britain Ltd., Donald F. Hunter, Mgr., Quadrant House, 55 Pall Mall, S. W. 1, London, England.

Wm. Dawson & Sons, Cannon House Pilgrim Street, Ludgate Circus, London, E. C. England.

Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

F. T. Wimble & Co., 35-43 Clarence Street, Sydney, Australia.

John Dickinson & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

Benjamin N. Fryer, c/o Newspaper News, Warwick Building, Hamilton Street, Sydney, N. S. W., Australia.

Harry S. Tomita, P. O. Box 1230, Honolulu, Territory Hawaii.

WANT ADVERTISEMENTS

Prices for this department: Under the heading "Situations Wanted," 75 cents per line, minimum \$1.50; under all other headings, \$1.00 per line, minimum, \$2.00. Approximately 55 characters to the line, address or box number to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. Closing date 26th of preceding month.

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THE LARGEST and, we believe, MOST PROFITABLE commercial printing plant in its area, with fine equipment, good management, excellent personnel, is for sale as a going concern. Has made a good profit every year in two-score or more, including the depression. 1939 volume, \$93,000; 1940, \$116,000; 1941, \$110,000.

FINE REPUTATION FOR QUALITY of work, service, promptness and sane prices. Field holds ample opportunity for good management to expand service, volume and profit. Located in the heart of a far western inland empire it is fairly free from metropolitan competition. Particularly desirable city as to business opportunity, homes, climate, etc. Growing rapidly.

For sale only for cash, or nearly all cash, as owners, engaged in other businesses, prefer to continue the commercial plant, which is separately housed in its own location, than to make a conditional sale. This is a real opportunity for a printing plant executive, operator, or investor who desires to invest \$60,000 to buy a profitable going concern. Plant open for inspection any time. Books and appraisal available for study.

If you are interested, write, giving most complete information in reference to yourself, your financial ability, and your background. Your correspondence will be treated in fullest confidence; we will ask similar courtesy from you. Address Box A-502, The Inland Printer.

MODERN COMMERCIAL PRINTING plant in Southern city adjacent to defense and army projects. Automatic equipment practically new. Annual sales \$25,000 minimum. Owner in defense work. Price \$15,000, half cash, balance on terms. Box 4863, Atlanta, Ga.

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PRINTING PRODUCTION must keep step with the national emergency and eliminate waste in time and material. Know most of the bugs and how to avoid them to get out maximum production and meet the delivery promises you are forced to make in this hurry up times. Background of working experience and 7 years plant superintendent in high pressure industrial city. Address Box A 535, The Inland Printer.

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Make your own tint plates—Print perfectly on all presses—with all inks on all papers.

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Babcock and Prenters.

No. 4 Michie Auto-

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Patent Base.

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FOR JOB PRESSES

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MEGILL'S Double Grip GAUGES

VISE GRIP...adjustable...used for any stock. \$1.75 set of 3, with extra Tongues.

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PRODUCTION MANAGER or assistant to general manager, by CARNEGIE TECH Graduate; 8 years practical experience in three nationally known plants. Thorough knowledge of offset and letterpress printing. Age 31—draft exempt—fine health. Now employed as production manager. Exceptionally fine record as a progressive, tough-minded, and efficient production expert. Address Box A 536, The Inland Printer.

SUPT.—Salesmanager—Estimator—17 years in supervisory positions, publication and creative plants. Will work hard (inside or outside), intelligently, consistently, to build volume. Age 36; 5 dependents. Address Box A 533.

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PROOFREADER-PTR.—35 yrs. shop and office, best plants. Steady. Good health. Wish pers. interview. Box A 525.

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PRESSMAN wants permanent job on good weekly, small daily, job shop; town 3500 up; midwest, west, 23 yrs. exp. platen, millers, Kluge, Miehle Verg., pony cylinder, flat-cast-plate, help on ads, jobs, make-up, no line, proofreader, or liquor; age 39. \$30.00 or over, 40 hr. union. R. G. BOYD, BOX 771, DUMAS, TEXAS.

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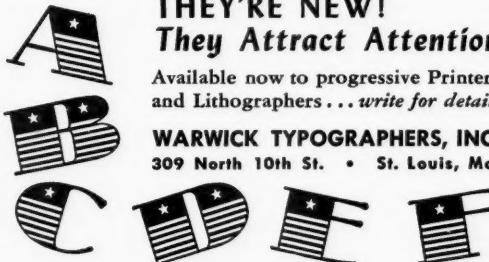


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PAPER JOGGER

Speed up the job
Eliminate effort
Cut Labor costs

• Made in 3 sizes

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 575 Lexington • Homer City, Pa.

For Index to Advertisers This Month, See "Classified Buyers' Guide" Page in Back



The Kid Finds Another Way Of *Numbering for Profit*

- "Every time you number another Defense Bond among your possessions, you have profited—all America has profited—the World profits."

- ★ "You're right Pop—every time a numbering job is done with a Wetter, it's Numbering for Profit."

- "Still know why?"

- ★ "Sure do—and most people who use numbering machines do too. The Wetter Frame is machined from a solid block of steel—frame can't bend or twist—wheel shaft and wheels keep in positive alignment—plungers can't wear loose and wobble."

- "Fine! And never forget—a Wetter lasts so long you forget the price."

- ★ "Right again Pop. Just like a Defense Bond—as soon as you buy it the profits begin."



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 One of many models



Wetter Rotary
 One of many models

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 ATLANTIC AVE. & LOGAN ST., BROOKLYN, N.Y.
 Sold by all dealers and branches
AMERICAN TYPE FOUNDERS

2327

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This index is checked for accuracy but no responsibility is assumed for errors or omissions.

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AIR CONDITIONING-HUMIDIFYING SYSTEM

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet "Air Conditioning and Humidity Control."

BLANKETS: MAKE-READY

CORK, RUBBER, SYNTHETIC OR COMBINATION—all gauges, all presses; guaranteed service. Acme Press Blanket Co., 162 N. Wells, Chicago.

BRONZING MACHINES

MILWAUKEE BRONZERS— for all presses. Some rebuilt units. C. B. Heneschel Mfg. Co., Milwaukee, Wis.

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Largest assortment of Pads. Best selling line of Art Blotters. Write for catalog in which you are interested. Orders filled immediately.

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WHOLESALE CALENDARS to printers.

Do your own imprinting. Advertising Novelties, Fans, Book Matches. Write for particulars. Fleming Calendar Co., 6540 Cottage Grove Ave., Chicago, Ill.

CALENDAR PADS—67 Styles and Sizes. Write for catalog. Calendar backs for advertising, sheet pictures. Wiebush Calendar Imptg. Co., 109 Worth St., New York, N. Y.

CHASES: STEEL

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 STEEL CHASES
with oversize inside measure for
press capacity
STYLES AND SIZES ON REQUEST
SANDBLOM STEEL CHASE CO.
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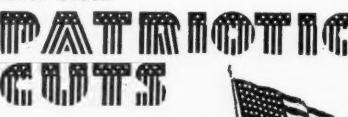
COMMENCEMENT INVITATIONS

COMMENCEMENT INVITATIONS and engraved stationery. Samples with discount to printers. Siegrist Engraving Co., 924 Oak St., Kansas City, Mo.

CUTTERS: PAPER

PEERLESS GEM 25" & 30" Lever Cutters and parts now made by Missouri-Central Type Foundry, Wichita, Kansas.

CUTS: STOCK


• Send for FREE War Cut Catalog—today.

THE PATTERSON-GIBBS CO.
440 S. DEARBORN ST. CHICAGO.

LINOTYPE-INTERTYPE METAL FEEDERS

New Reid hot metal Feeder \$95; used Monomelts, used Margach feeders bought and sold. Wm. Reid Co., 2271 Clybourn, Chicago.

MOTORS & CONTROL EQUIPMENT

CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery. 211 West Wacker Dr., Chicago, Ill.

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Leading Printers and Publications Now Use COLLINS

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M

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McLAURIN-JONES COMPANY BROOKFIELD, MASS.



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THE DOUTHITT CORPORATION, 650 W. Baltimore Ave., Detroit, Mich. Complete plate making equipment for lithography and photo-engraving. Cameras, Whirlers, Printing Frames, etc.

PRESSES: ROTARY PRINTING

DUPLEX PRINTING PRESS CO., rotary and flat-bed web presses; stereo, and mat machinery. Battle Creek, Mich.

PREVENTION OF WORK-UPS

SLUG-HIGH SINKERS, 200 ft., \$2.55 and postage. Samples free. Ralph Bancroft Co., 305 S. 5th St., Minneapolis, Minn.

PRICING GUIDE

PRINTING PRICE GUIDE—simplified, fast and accurate. Not intended to take the place of Franklin or Printed Products but will price, quick, 90% of jobs for average, medium large or small printer. Leased for \$7.50 per year. Order one on ten-day approval or money back. Lawrence Printing Co., Inc., Greenwood, Miss.

(Continued on page 90)

Earhart COLOR PLAN

Makes Color Selection Easy....

... provides a simple, practical means of selecting striking color combinations that are doubly effective because they are so seldom used... eliminates guess-work and experiments... saves time in selecting colors with customers... saves money in the pressroom. Endorsed by hundreds of printers and artists. Send \$3.00 for your EARHART COLOR PLAN now.

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THE INLAND PRINTER

309 W. Jackson Blvd. Chicago, Ill.

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New Era Manufacturing Company
379 Eleventh Avenue, Paterson, N. J.

NEW ERA
MULTI-PRODUCT PRESS

For Items Not Advertised, See Annual "Readers' Service Guide," January, Pages 9-12

Here's the Proof Press
YOU SHOULD HAVE!

The Challenge Proof Press operates like a cylinder press with rotating cylinder and reciprocating bed to produce accurate, strong impressions. Removable galley plate permits proofs to be taken from either galley or type form.



IT'S A CHALLENGE!

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The Challenge Machinery Co.

Main Office and Factory: Grand Haven, Mich.
Eastern Sales Office: 50 Church St., New York

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Whenever you want a tough, white, economical stock for letterpress, offset or gravure reproduction, you'll find it good business to specify Huronette.

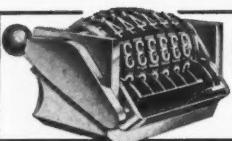
Seven Weights: 80, 100, 125, 150, 175, 200, 225 pounds. Sheet Sizes: 24 x 36 — All basic weights. 22½ x 28½ — 100 pounds and heavier. (24 x 36 — 500.) 20 x 26 and 26 x 40 — 100, 125, 150 pounds.

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(Continued from page 88)
PRINTING SCHEDULES

FRANKLIN PRINTING CATALOG

The only safe guide to use in this period of unstable market prices and production costs.
Keep your selling values up to date.

Write today for details of trial-order plan

PORTE PUBLISHING COMPANY

Salt Lake City, Utah

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AMSCO CHASES

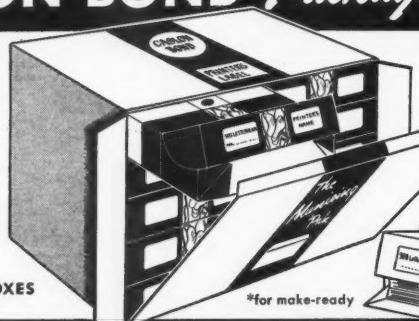
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JOBS AND
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PRECISION "BLUED LIKE A GUN!"

AT ALL BRANCHES AMERICAN TYPE FOUNDERS
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The Inland Printer

• The Leading Business and Technical Journal of the World in the Printing and Allied Industries • •

APRIL, 1942

Volume 109 • Number 1

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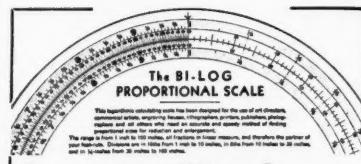
Western Advertising: William R. Joyce, 309 West Jackson Blvd., Chicago
Eastern Advertising: John E. Allen, at 522 Fifth Avenue, New York City
Pacific Coast Representative: Don Harway & Company, 420 Market Street, San Francisco

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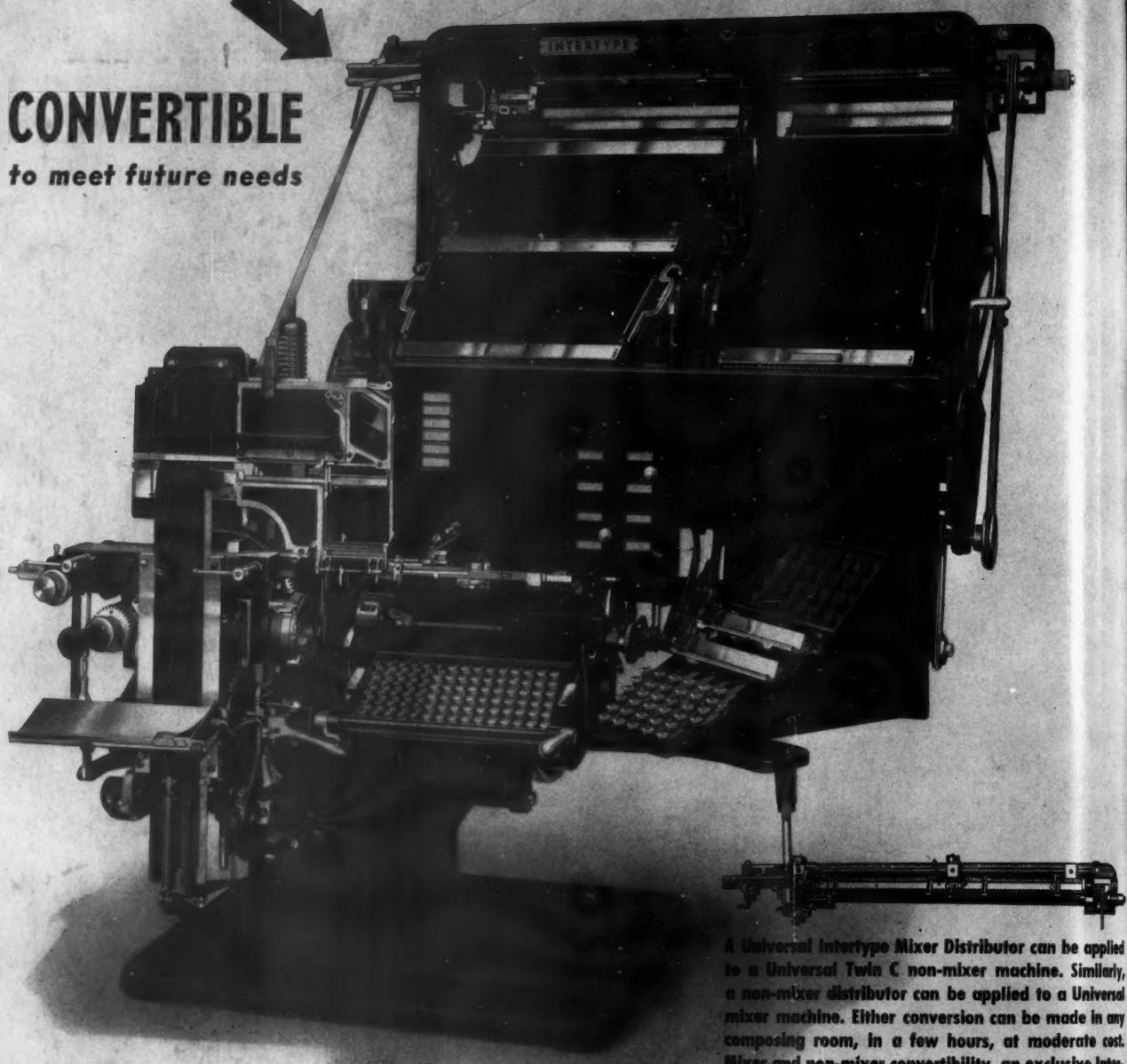
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nance, too, are obtainable on request, including data on the care of matrices, lubrication, cleaning, adjustments, how to avoid mechanical troubles, etc. Like so many other products, new typesetting machines are likely to be increasingly hard to get in the months to come. You will need maximum service from existing equipment, and Intertype is prepared to help you in every possible way. Intertype, Brooklyn, N.Y.